

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1, 1959

Mr. Bartlett Hayes, Director  
The Addison Gallery  
Andover, Massachusetts

Dear Bart:

Recently I received the consent of an unnamed person for the loan of a selection of the Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting our selves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the Charles Burchfield watercolor SPRING THAW belongs to the Addison Gallery. Would you agree to the inclusion of this picture in the shipment from Worcester? And if so, would you be good enough to have your secretary write to the Worcester Museum requesting the release of the Burchfield to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance. If you can arrange to have your broker bill us for the pro-rata premium, we shall be most grateful, - rather than issue a separate policy.

Many thanks for your cooperation. And my very best regards.

Sincerely yours,

EGH:pb

The American Federation of Arts  
July, 1959

EXHIBITION OF LIVING AMERICAN  
ARTISTS TO ISRAEL

Catalog List

Alexander Calder

- |           |      |       |                                 |
|-----------|------|-------|---------------------------------|
| 1. MOBILE | 1948 | Metal | 40" long<br>31" high (2 pieces) |
|-----------|------|-------|---------------------------------|

Lent by the Munson-Williams-Proctor Institute, Utica, New York

- |           |      |                |                                   |
|-----------|------|----------------|-----------------------------------|
| 2. MOBILE | 1957 | Wire and metal | base 33" (3 pieces)<br>height 28" |
|-----------|------|----------------|-----------------------------------|

Lent by Mr. George Staempfli

Stuart Davis

- |                    |      |               |                 |
|--------------------|------|---------------|-----------------|
| 3. OWH! IN SAO PAO | 1951 | Oil on canvas | 52 1/4 x 41 3/4 |
|--------------------|------|---------------|-----------------|

Lent by The Whitney Museum of American Art, New York, New York

- |   |  |  |  |
|---|--|--|--|
| 4. STUDY FOR MURAL - U.N. CONFERENCE ROOM 3 |  |  |  |
|---|--|--|--|

1956	Oil on canvas	28 x 70
------	---------------	---------

Lent by The William H. Lane Foundation

Willem de Kooning

- |                       |      |              |             |
|-----------------------|------|--------------|-------------|
| 5. OIL ON PAPER NO. 4 | 1957 | Oil on paper | 23 x 18 1/4 |
|-----------------------|------|--------------|-------------|

Lent by Dr. & Mrs. Russel Patterson, Jr.

- |          |      |                                  |         |
|----------|------|----------------------------------|---------|
| 6. WOMAN | 1953 | Oil on paper,<br>fixed on canvas | 29 x 21 |
|----------|------|----------------------------------|---------|

Lent by Dr. Louis Heyn

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Morris Graves

7. BIRD MASKING 1953 Tempera 24 x 42

Lent by Mr. Joseph H. Hirshhorn

8. GUARDIAN 1952 Oil on canvas 47 x 32

Lent by the University of Illinois, College of Fine and Applied Arts,  
Urbana, Illinois

Philip Guston

9. THE BELL 1952 Oil on canvas 46 1/2 x 40

Lent by Mr. and Mrs. Fred Neisner

10. NO. 10 1951 Oil on canvas 42 x 47

Lent by Mr. Olin J. Stephens, II

Edward Hopper

11. PENNSYLVANIA COAL TOWN 1947 Oil on canvas 28 x 40

Lent by the Butler Institute of American Art, Youngstown, Ohio

12. SEVEN A.M. 1948 Oil on canvas 30 x 40

Lent by The Whitney Museum of American Art, New York, New York

Frans Kline

13. THE BRIDGE c.1956 Oil on canvas 80 x 52 3/4

Lent by the Munson-Williams-Proctor Institute

14. DRAWING NO. 12 1953 Ink on paper 8 1/4 x 10 1/2

Lent by Mr. and Mrs. Carlo Grossman

Jack Levine

15. APTKA 1947 Oil on canvas 40 x 60  
 Lent by Dr. Michael Watter
16. THE SYNDICATE 1939 Oil on canvas 30 x 45  
 Lent by Mr. Joseph H. Hirshhorn

Jacques Lipchitz

17. AGAR IN THE DESERT 1957 Bronze 35" high  
 Lent by the Fine Arts Associates, New York, N.Y.
18. BIRTH OF THE MUSES 1944 Bronze 21" long  
 Lent by Mr. and Mrs. Otto Gerson

Seymour Lipton

19. EARTH FORGE 1953 Metal 29" high  
 Lent by the Wadsworth Athenaeum, Hartford, Connecticut
20. THUNDERBIRD 1951-52 Bronze on steel 36½" long  
 Lent by the Whitney Museum of American Art, New York, New York

Georgia O'Keeffe

21. PATIO WITH BLACK DOOR 1955 Oil on canvas 40 x 30  
 Lent by the William H. Lane Foundation
22. FRONT OF RANCHOS CHURCH 1929 Oil on canvas 19 3/4 x 35 3/4  
 Lent by Mr. Jack Lawrence

Ben Shahn

23. EVERYMAN 1954 Tempera 72 x 24

Lent by the Whitney Museum of American Art, New York, New York

24. INDIA 1943 Oil on canvas 20 x 36

Lent by Mr. and Mrs. Roy R. Neuberger

Charles Sheeler

25. GENERAL MOTORS RESEARCH 1956 Oil on canvas 48 x 30

Lent by The General Motors Research Laboratories

26. NEW YORK NO. 2 1950 Oil on canvas 27 x 18 1/8

Lent by the Munson-Williams-Proctor Institute, Utica, New York

David Smith

27. THE BANQUET 1951 Steel 53 1/8 x 83 x 13 1/2

Anonymous loan

28. COCKFIGHT - VARIATION 1945 Steel 34" high

Lent by the Whitney Museum of American Art, New York, New York

Mark Tobey

29. TUNDRA 1944 Tempera 24 x 16 1/2

Lent by Mr. and Mrs. Roy R. Neuberger

30. UNIVERSAL FIELD 1949 Tempera and pastel 28 x 44

Lent by the Whitney Museum of American Art

Max Weber

31. ACROBATS 1946 Oil on board 48 x 58  
Lent by The Downtown Gallery, New York, New York
32. WHITHER NOW? 1940 Oil on canvas 60 x 40  
Lent by the artist

Andrew Wyeth

33. CHRISTINA OLSON 1947 Tempera 32 3/4 x 24  
Lent by Mr. and Mrs. Joseph Verner Reed
34. MOTHER ARCHIE'S CHURCH 1945 Tempera 25 x 48  
Lent by the Addison Gallery of American Art, Andover, Massachusetts

William Zorach

35. BATHING GIRL 1931 Bronze 44 1/2" high  
Lent by the Downtown Gallery, New York, New York
36. LOVERS 1958 Italian marble 10 3/4" high  
Lent by Miss Marilyn Karnes

# Anshe Emeth Memorial Temple

NEW BRUNSWICK, NEW JERSEY

EDGAR H. ROSENBERG  
PRESIDENT

HERMAN BREITKOPF  
FIRST VICE PRESIDENT

AARON GOLDSTEIN  
SECOND VICE PRESIDENT

*Rabbi Nathaniel M. Keller*

STUDY - KILMER 5-6484

LOUIS BROWN  
TREASURER

ALEX EDENBAUM  
FINANCIAL SECRETARY

MRS. LOUIS COHN  
CORRESPONDING SECRETARY

HARRY KATZ  
RECORDING SECRETARY

July 1, 1959

Downtown Gallery  
32 E. 51st Street  
New York, N.Y.

Dear Sir:

The Sisterhood of Anshe Emeth Memorial Temple is planning an art sale in December, 1959, for selected well-known artists. Would your gallery be willing to work with us on a consignment basis?

This is a fund raising project, and we hope to sell many paintings, as well as draw a great deal on admissions. We also wish to share on sales commissions to make the project worth while. The paintings will be fully insured, and we will be responsible for picking up and returning any paintings we select if they are available.

We plan to contact individual outstanding artists as well. If you are interested, we would appreciate it if you would send us a list of those artists affiliated with your gallery so that we do not contact any of your clients directly. We would like to know when would be the best time to make our selections. The exhibit will be held the first week in December.

We sincerely hope that your gallery will cooperate with us on this project, since we feel that it will lend prestige to the whole show.

Sincerely yours,

*Mrs. Herbert Stoll*

Mrs. Herbert Stoll,  
Chairman Selections Committee

Please reply to:

64 Johnson Street  
Highland Park, New Jersey

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Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 1, 1959

Mr. Anthony Bower  
Managing Editor  
ART IN AMERICA  
635 Madison Avenue  
New York 22, N. Y.

Dear Mr. Bower:

I advised the State Department of your great generosity and am now giving you the address for the books you are presenting to the American Exhibition in Moscow.

Bush Terminal Warehouse  
Building 57  
Foot of 49th Street  
Brooklyn, New York  
ATTN: Mr. Fidele for Project G-1098-E  
for ONAM Moscow

With thanks again,

Sincerely yours,

BH:pb

P.S. If this presents a difficulty, perhaps we can have a truck pick them up if your pick-up address is in New York. Please let us know.

*Beane to Brazil*



## INLAND STEEL COMPANY

GENERAL OFFICES - 30 WEST MONROE STREET - CHICAGO 3, ILLINOIS - FINANCIAL 8-0300

LEIGH B. BLOCK  
VICE PRESIDENT  
IN CHARGE OF PURCHASES

July 1, 1959

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

It was nice to hear from you and to know that you remembered that a long time ago I thought of commissioning Charles Sheeler to paint a picture of our new office building.

As all the art has been bought for the building, I do not think that the company would be interested in such a project and, since Mary and I are going to be in and out of town most of the summer, I do not believe he should come here while we are away, if he were to make the picture for our own collection. I will give the idea careful consideration and talk to you again about it in the fall.

I hope that your trip to Russia proves to be a stimulating one and that you return still mainly interested in American art.

With best regards,

Sincerely,

*Leigh*  
Leigh B. Block

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July 1, 1959

Mr. George Braziller  
George Braziller, Inc.  
215 Fourth Avenue  
New York 3, N. Y.

Dear George:

I advised the State Department of your great generosity and am now giving you the address for the books you are presenting to the American Exhibition in Moscow.

Bush Terminal Warehouse  
Building 57  
Foot of 49th Street  
Brooklyn, New York  
ATTN: Mr. Fidele for Project G-1098-E  
for ONAM Moscow

With thanks again,

Sincerely yours,

BH:pb

P.S. If this presents difficulty, perhaps we can have a truck pick them up if your pick-up address is in New York. Please let me know.

*✓ if sent to  
us later  
call for truck*

*sent  
Some letters to Bureau of Magazines  
Art - America*

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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July 1, 1959

Mr. Herman Haines  
1 East 57th Street  
New York, N. Y.

Dear Mr. Haines:

I hope you will forgive me for not communicating with you regarding my house project. Two of the tenants were away and I did not have the opportunity of talking to them.

Subsequently I had a rough estimate made of the remodeling required, including the elevator, the iron staircase, and the additional storey. The amount was in the neighborhood of \$88,000. and the project seemed completely out of scale for the results. It did not seem to me worthwhile as an investment since the enhanced valuation can hardly amount to that unless I plan to live indefinitely and amortize the investment over a long period of years.

It seems more logical for me to try to get out the tenants, at least those on the 4th floor and use the space as is, removing the kitchens and making a few other minor changes. I do need an extra floor for the gallery most desperately and could utilize the entire building for a year, as you suggested, by adding to my own apartment, possibly installing a "home elevator" for the two storeys which would house me.

You gather, I am sure, that I am pretty vague about the actual plans, but I do know that I am not prepared to undertake the large expenditure mentioned, even if the bank would be willing to increase the mortgage to that extent; and I do need the bulk of the space for myself. Whether under the law it is possible just to get the tenants out without reporting elaborate and extensive alterations, I do not know, of course.

When you have a moment, could you make further suggestions. Many thanks.

Sincerely yours,

RCH:pb

P.S. Incidentally, I am leaving for Moscow (Russia) on July 17th and will be back about the middle of August. I shall act as curator of the American Exhibition (of art) to be held as part of the exchange fair.

7/1/59

Mrs. Halina Kryzyski

P.O. Box 56

South Britain, Conn.

CO

Tel: Woodbury - WCongress 4-5257

born in Russia, left there at age of 2; lived in Poland and Germany; studied at Heidelberg; came to this country as a Displaced Person in 1946. Married, has two children; first teacher of Russian in a public high school in this country; started last year at Southbury H.S. with freshman class (9th grade), insisting upon its being a four-year course (as can't learn Russian in 2 like French etc.); attending Graduate School at Yale, getting Master's Degree in Russian (for teaching) - first student to be going to be graduated as such for the teaching of Russian here.

*with address card NM  
to enter all info -  
PC net*

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July 1, 1959

Mr. Allen Leopa  
c/o The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mr. Leopa:

The plans for the Rattner house were sent to me a short time ago, but because of my deep involvement with the American Exhibition in Moscow I have not had a moment to study them until I arrived in Connecticut (from where this is being dictated).

Frankly I am most unimpressed and can see too many complications for future functioning, particularly in the apartments planned for the second and third floors. A bedroom 6' x 12', which I believe would be considered illegal, is completely absurd and the apartment would be rented by no one. It is smaller than the so-called bedroom of the old days. This is true of both floors. The bathrooms are exaggerated in size and one of the kitchens is ridiculously small. Furthermore the minute there are so many apartments in a building, it becomes a multiple dwelling and requires fire-retarded walls, ceilings, sprinklers, or individual fire escapes rather than one on each floor. The landlord is subject to all kinds of nuisances by inspectors, etc.

As for the Rattner apartment layout, I feel, too, that the space is very badly planned. For instance, devoting almost 200 square feet to picture storage is highly exaggerated. This is more than some galleries have. Moreover, if I read the plans correctly, the dining balcony overhangs the studio in one of the plans. If this means that food has to be carried from the kitchen and back by way of a staircase, it is most impractical. Of course the plans of the existing situation are not included to indicate what is and what is not possible and what situations have to be accepted. All in all, as you can gather, I don't think very much of the plans. Since you have had experience also, I am sure that you can make the necessary suggestions.

I am leaving for Vermont in a few days and will then stop off in New York just long enough to pack and get on the plane for Europe. When I see the Rattners I can talk to them about it further. The one point I want to stress is the multiple dwelling. If it were possible to make a two-family house, even if it meant a smaller income, there would be no outside ruling and no interference whatsoever. There are many families who would adore a duplex and would pay accordingly. As a matter of fact, such tenants are much more desirable and frequently will contribute toward the rebuilding on a long lease. It would be a mistake for Esther and Abe to undertake four tenants, garbage collection, complaints about heat, etc., and the overall responsibilities entailed. I would urge the duplex idea or one tenant plus owners.  
(I am returning the plans to the architect, as requested.)

EGH:pb

CC to Mr. and Mrs. Abraham Rattner

Sincerely,

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July 1, 1959

Mr. Henri Marceau, Director  
Philadelphia Museum of Art  
Philadelphia, Pennsylvania

Dear Henri:

Dan Rich has advised me that The Dial Collection, as such, will be made available to us for exhibition from September 17th for a period of three or four weeks.

To be exact, the exhibition for New York will be limited to the works of American artists, for the simple reason that we cannot possibly accommodate the entire exhibition now current at the Worcester Museum.

Among the musts is the John Marin watercolor entitled SINGER BUILDING which is in the Philadelphia Museum collection. I hope that you will agree to lend this picture and to its direct shipment to the Downtown Gallery. If so, would you be good enough to have your secretary write to the Worcester Museum requesting the release of the Marin to the Downtown Gallery?

We will, of course, assume the expenses of the transportation from Worcester and return to Philadelphia, as well as the insurance coverage. In relation to the latter, would it be feasible to retain this on your policy and have your broker charge us the pro-rata premium from the time the painting leaves Worcester until it is delivered to Philadelphia in good condition?

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

My very best regards.

Sincerely yours,

EGH:pb

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July 1, 1959

Miss Irina Bagration  
Publisher's Office  
TIME  
9 Rockefeller Plaza  
New York 20, N. Y.

Dear Miss Bagration:

Thank you for your letter.

As a number of the publications being contributed for the American Exhibition in Moscow are being delivered to the gallery to be picked up by the U.S.I.A. truck, I would suggest that the two copies of THREE HUNDRED YEARS OF AMERICAN PAINTING be sent here also.

We are grateful to you for your gift.

Sincerely yours,

EGH:pb

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FOUNDED 1850 PURELY MUTUAL

# NATIONAL LIFE INSURANCE COMPANY

MONTPELIER, VERMONT

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24 WEST 40TH STREET  
NEW YORK 18, N. Y.  
PHONEL PENNSYLVANIA 6-8820

MERRIL P. ARDEN, GENERAL AGENT  
WILLIAM H. BENDER, JR., AGENCY MANAGER  
MILDRED H. BROOKS, CLERK

*W. H. Bender*

July 2, 1959

Mrs. Edith Halpert  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Your letter of June 25th announcing the closing of your gallery on June 28th was post-marked June 30th and was not received by me until this morning. I immediately phoned the gallery but received no answer so I assume that you are officially closed for the summer.

I thoroughly enjoyed doing business with you and treasure the pictures that I purchased. Your letter of June 25th is incorrect in a number of instances which I was going to explain by telephone. Not being able to reach you, I should like to point out the following:

- (a.) I did not purchase the Shahn drawing on October 1st. It was in late March or early April of this year.
- (b.) It was my full intention to purchase this drawing when I gave the order to John Marin over the telephone. There was a contingent condition, however, and that was that he would obtain a letter to me from the artist describing the background of the drawing, somewhat along the lines that Max Weber wrote me when I purchased his drawing. That is the way it was left with John and I expected a phone call, a bill or some advice concerning my purchase but none was ever sent to me. Sometime in May I personally called at the gallery to see what the status of this purchase was. You were not there, John was busy with a customer. I spoke to Lawrence who seemed quite surprised that I had not received the letter from Mr. Shahn, as he thought it had been written and mailed to me. I explained to him that I *had* heard nothing from anybody. In the month of June I again stopped in at the gallery and once again inquired of Lawrence (who was the only person available) and once again he expressed surprise that I had not received this letter. About ten days ago, knowing that you generally closed your gallery for the summer months and realizing that you generally cleared up all pending matters, I phoned your gallery and once again spoke with Lawrence who once again was greatly surprised that I had received no communication from anybody.

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July 2, 1959

I then questioned Lawrence as to whether the gallery was interested in doing business with me because of the incident that occurred at your studio in early March when I mentioned to John and to you that I had purchased a John Marin water-color elsewhere.

- (c.) In your letter you state that "you disturbed me with a telephone call and fear that you created a wrong impression." To the best of my knowledge you never telephoned me on this particular matter. The incident referred to in the previous paragraph, i.e. your apparent displeasure upon learning that I had purchased a Marin water-color elsewhere, was the last time that I saw you or spoke with you.

That is where the matter stands to date, related in detail as I wanted to set the record straight. I thoroughly enjoyed visiting with you and John and the business resulting from our chats was, I believe, beneficial to us both. As the matter stands, I would still like the Shahn drawing if I can have a letter telling me the whys and wherefors of the drawing. Without such a letter it would not fit into my collection.

In the second paragraph of your letter you state that if I have decided not to purchase the drawing you will send me a credit promptly. I don't recall having paid anything on account. It is, as you know, my invariable practice to pay cash for a picture when it is ready for delivery.

Yours very truly,

WILLIAM H. BENDER, JR.

WHB:dd

הנהלת ההסתדרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל  
The BEZALEL NATIONAL MUSEUM

1956 - 1906

טלפון: 5652 • ירושלים • JERUSALEM, ISRAEL • ת.ד. 398 • פ.ח.פ.

Jerusalem, July 2nd, 1959

553/800

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.  
U.S.A.

Dear Mrs. Halpert,

Bon voyage! I envy your making that trip. I hope I have the pleasure of hearing about it when I get to the States this Fall.

The parcel which you sent did contain 6 silkscreens by Ben Shahn and we acknowledged receipt to Dr. and Mrs. Kanof, and I believe we sent a receipt to you as well for the PASSION OF SACCO AND VANZETTI, WHEATFIELD, and ALPHABET OF CREATION. If, inadvertantly, it went astray, I am very sorry.

Have a very good rest after your exciting trip.

I look forward to hearing from you. I am,

Sincerely,

Karl Katz  
Bezalel National Museum

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July 2, 1959

Mrs. Lathrop Brown

c/o Mrs. Edward T. Maloney  
St. James, Long Island, N. Y.

Dear Mrs. Brown:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 18th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Mr. Daniel Catton Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the William Zorach mahogany sculpture MOTHER AND CHILD belongs to you. Would you agree to the inclusion of this painting in the shipment from Worcester? And if so, would you be good enough to drop a note to the Worcester Museum requesting the release of the Zorach sculpture to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance from the time the sculpture leaves Worcester until it is delivered to you in good condition.

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

Sincerely yours,

EGH:ph

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*Not  
of home*

CITY ART MUSEUM OF ST. LOUIS  
ST. LOUIS 5, MISSOURI

July 2, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Edith:

Do you have available and if so could you send  
me one copy each of an 8 x 10" print of Sheeler's  
"Conversation Piece", and "Suspended Power"?  
Please enclose your bill. *if not  
will closed  
& photos  
away*

With many thanks for any help you can give me,  
believe me

Sincerely,

*Bill*

William N. Eisendrath, Jr.  
Assistant Director

WNE:sw

- ① Dr. Helen Rorion, N.Y.  
② B.E. Smith Co, York, Pa

# D'ARCY ADVERTISING COMPANY

PRUDENTIAL PLAZA  
CHICAGO 1 ILLINOIS



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July 2, 1959

Miss Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of June 25.

While we are afraid that the "Prismatic Refractions" painting of Mr. Preusser's is too large, we are looking forward to receiving a print of it.

I wonder if you would be kind enough to keep on the look-out for a modern Preusser oil in a smaller size. We would prefer a horizontal painting, measuring approximately 30x25.

Thank you for your fine assistance in this matter.

Yours very truly,

Ellen G. Ross

EGR/hs

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July 2, 1959

Mr. Lawrence Fleischmann  
19480 Burlington Drive  
Detroit 3, Michigan

Dear Larry:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 18th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the Charles Burchfield watercolor **HEUNTED EVENING** belongs to you. Would you agree to the inclusion of this picture in the shipment from Worcester? And if so, would you be good enough to have your secretary write to the Worcester Museum requesting the release of the Burchfield to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance. If you can arrange to have your broker bill us for the pre-rata premium, we shall be most grateful, - rather than issue a separate policy.

Many thanks for your cooperation. And my very best regards.

Sincerely yours,

EGH:ph

July 2, 1959

Dr. and Mrs. F. H. Hirschland  
Kenilworth Road  
Harrison, New York

Dear Dr. and Mrs. Hirschland:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Mr. Daniel Catten Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that Max Weber's oil *GESTURE* belongs to you. Would you agree to the inclusion of this painting in the shipment from Worcester? And if so, would you be good enough to drop a note to the Worcester Museum requesting the release of the Weber to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance from the time the painting leaves Worcester until it is delivered to you in good condition.

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1959

Mr. Jacques Lipchitz  
20 Aqueduct Lane  
Hastings-on-Hudson, New York

Dear Mr. Lipchitz:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the bronze, HARLEQUIN WITH CLARINET, is from your own collection. Would you agree to the inclusion of this painting in the shipment from Worcester? And if so, would you be good enough to drop a note to the Worcester Museum requesting the release of this sculpture to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance from the time the sculpture leaves Worcester until it is delivered to you in good condition.

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

Sincerely yours,

EG:eph

Bus. Op 8 2804  
Home Op 8 3517

# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

THE ABBY ALDRICH ROCKEFELLER PRINT ROOM

July 2, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 St.  
New York 22, N.Y.

Dear Mrs. Halpert:

Mr. Lieberman has asked me to reply to your letter of June 23 regarding the several prints which your records show are still on consignment to us. Most of them were sent on approval for the exhibitions circulated by the International Program. Some of these exhibitions are due to be reorganized probably in the fall and the International Program would like to hold the prints until that time, if agreeable to you.

In a recent inventory of prints held on approval for that purpose the following were accounted for:

Crawford	✓ Third Ave. El
Davis	✓ Barber Shop Chord
"	✓ Sixth Avenue
"	✓ Place Pasdeloupe #2
Kuniyoshi	✓ Dress <del>Man</del>

The following is to be purchased by Mr. Lieberman so could you please bill him?

*bill.* Shahn                      Where there is a book....

Finally, the following need additional checking and the International Program or I will let you know what the situation is in regard to these:

Zerwe	✓ Face of the Big Lie (2 impressions)
Shahn	✓ Silent Music

I hope that this interim report will help for the time being, and you will hear from us again shortly.

Sincerely yours,

*Dorothy L. Lytle*

Dorothy L. Lytle

rior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1959

Mr. Duncan Phillips  
Phillips Memorial Gallery  
1600 21 Street N.W.  
Washington, D. C.

Dear Mr. Phillips:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the Arthur B. Davies oil ALONG THE ERIE CANAL and the Kenneth Hayes Miller oil ALBERT P. HYDER belong to you. Would you agree to the inclusion of these two paintings in the shipment from Worcester? And if so, would you be good enough to have your secretary write to the Worcester Museum requesting the release of the Davies and the Miller to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance. If you can arrange to have your broker bill us for the pre-rate premium, we shall be most grateful, - rather than issue a separate policy.

Many thanks for your cooperation. And my very best regards

Sincerely yours,

EGH:ph

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 2, 1959

Mr. James W. Foster, Jr., Director  
The Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Mr. Foster:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the Charles Sheeler STILL LIFE WITH PITCHER AND PEACHES belongs to you. Would you agree to the inclusion of this drawing in the shipment from Worcester? And if so, would you be good enough to have your secretary write to the Worcester Museum requesting the release of the Sheeler to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance. If you can arrange to have your broker bill us for the pre-rata premium, we shall be most grateful, - rather than issue a separate policy.

Many thanks for your cooperation. And my very best regards.

Sincerely yours,

EGH:ph

due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Pioneer Acres  
Seltink - N.Y.  
July 2 - 1959 -

Dear Mrs Halpert:

Thank you for your letter  
& the information on the Osborn  
drawings. I shall look forward to  
seeing them sometime in the fall.

At the moment, the most  
pressing issue is to return to  
you the far too generously pro-  
portioned (check) commission on the  
still well sale. For, although I could  
very well use the amount to great  
advantage just now - having  
bought a small house needing at-  
most total restoration - it still  
seems entirely too much money  
for a lady to give to a gentleman!

The total sale having been  
\$2,000.00. Price & Dove - the amount of  
commission wd. be a mere \$200.00!

Thank you & greetings -  
Carl Spindhorn

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLace 2-3787

July 2, 1959

Miss Louisa Dresser, Curator  
Worcester Art Museum  
55 Salisbury Street  
Worcester, Massachusetts

Dear Miss Dresser:

Mrs. Halpert has asked me to drop you this note to ask whether you would be good enough to let us know the addresses of the owners of some of the paintings in The Dial exhibition whose permission we would like to obtain for the exhibition here.

For your convenience in replying I am enclosing a carbon of this letter on which the addresses can just be filled in and sent back in the return envelope.

Dr. and Mrs. Louis Wasserman  
1200 Fifth Avenue  
New York

Mrs. E. E. Cummings  
Contact Miss Elizabeth Kray  
The Poetry Center  
YM and YWHA  
Lexington Ave. and 92 St., New York

Mrs. Lathrop Brown  
c/o Mrs. Edward T. Mulcahy  
St. James, Long Island

Thank you very much indeed for your cooperation.

Sincerely yours,

*Margaret M. Babcock*  
Margaret M. Babcock

Enclosures (2)

DAVIS • DOVE • KARFOL • KUMIYOSHI • MARIN • O'KEEFE • RATTEN • SHANN • SHEELER • SPENCER • WEBER • ZORACH

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 3-

MRS. JOHN ALFRED COOK  
130 EAST END AVENUE  
NEW YORK 28, N. Y.

Dear Mrs. Halpert-

Thank you for your letter. I am at a loss to explain the additional charge of \$41.20. When you refer to the two frames originally ordered, I assume this means the first frame for "Black Place with Weeds" which we did not like and the second one which we now have and which you

authorized us to substitute for it. As you know, the O'Keefe pastel which we have has the same frame it had before and I think you had it touched up, so I don't expect this accounts for one of the changes.

I hope this helps clarify the bill for you. -  
Anyway, it's the only light I can shed on it.

We do hope to see you soon. We leave August 1<sup>st</sup> for the Vineyard and shall be in town again the second week in September.

Sincerely yours,  
Margaret Cook

ALLEN KANDER AND COMPANY

1625 EYE STREET, N. W.

WASHINGTON 6, D. C.

NATIONAL B-1990

PLEASE REPLY TO WASHINGTON OFFICE

60 EAST 42ND STREET

NEW YORK 17, N. Y.

MURRAY HILL 7-4242

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 3, 1959

Downtown Gallery  
32 East 51st Street  
New York City 22, New York

Attn: Mrs. Edith Halpert

Dear Mrs. Halpert:

Perhaps this is the best way to wind up our obligation  
and I am eternally grateful to you.

Sincerely,

*Allen Kander*  
Allen Kander

AK/rr  
encl.

Put in  
my documents

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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MASTER ENGRAVERS

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121 ELENA DRIVE  
WALNUT CREEK, CALIFORNIA  
YELLOWSTONE 4-6453

July 3rd 1959

Mrs. Edith G. Halpert,  
Downtown Gallery, East 51st St.,  
Manhattan, New York.

Dear Mrs. Halpert:

Have read with a great deal of interest the news items relative to the Moscow art exhibit.

The enclosed brochure explains my background as an engraver and my new and fascinating hobby, hand engraving "Pictures" on the new hard aluminum alloy.

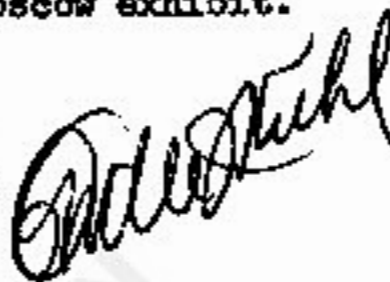
Am wondering if you might be interested in displaying one of my engraved "Pictures" in the Moscow show. Would be glad to airmail one or more of my "Pictures" to you for your approval, if interested.

Or perhaps you would care to display one or more in your Downtown Gallery on a consignment basis. The enclosed snap shots, while unable to do the engravings justice, will give you some idea as to what they are. You are welcome to keep these and if further interested, will be glad to send you larger and better photographs.

Would like to send one or more of the above "Pictures" for you to see, without obligation of course. Do not believe you will find anything like them as it would take a retired steel engraver, with nothing but time on his hands, to be able to engrave this new hard, indestructible metal.

A self addressed stamped envelope is enclosed for your convenience together with my best wishes for the success of your Moscow exhibit.

Sincerely,



ST. ARMAND'S GALLERY

550 So. Washington Drive  
Sarasota, Florida

P. O. Box 1888

FU 8-1357

July 3, 1959

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Dear Mrs. Halpert:

Not receiving a reply to the letter sent to Mr. Allen in May we presumed that he might be in Europe, or the Gallery closed for the summer. Now your letter has arrived and the situation is clarified.

Some weeks ago we suggested to our client Mr. and Mrs. Edward Land that they look at the Marin drawings when there is time.

In mid-August we will be in New York and would enjoy seeing the drawings and paintings at the Downtown Gallery. We are especially interested in the work of Sheeler, Zorach, O'Keefe and Dove.

Hoping to meet you and with kind wishes,

Sincerely,

*Murray Lebwohl*

(Mrs. Murray Lebwohl)

*note  
no one here  
until Sept 8*

due to publishing information, regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

July 3, 1959

Mrs. Edith G. Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

If photographs are available of Dove  
"Carnival" and Shahn "Exhibition Poster" we would  
appreciate your sending them to us.

Do you, by any chance, have photographs  
of Marin "Circus I" and "Circus Elephants" which  
we might have?

Thank you.

Sincerely yours,

*Gertrude R. Egner*  
(Mrs.) Gertrude R. Egner  
Registrar

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Daisy V. Shapiro 200 East End Avenue New York 28, New York

July 3, '59

The Downtown Gallery,  
32 E. 51 St. - N.Y.

My dear Miss Halpern.

Enclosed please find check  
for \$400. as my second payment  
of "Winter Trees, 1950" by Georgia O'Keeffe.  
leaving thus \$1400 still to be paid.

Thank you, and kindest regards

Sincerely,

Daisy V. Shapiro

P.S. We must still settle the framing  
of this painting.

DVS

rior to publishing information regarding sales transactions,  
recipients are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

JACK LEVINE (American, 1915-  
Oil: "Welcome Home"  
In The Brooklyn Museum Collection

Dear Edith,  
Having a wonderful  
time - Do you wish  
you were here. We  
wanted to send you a  
picture of the Sistine  
Chapel - but they only  
had three.  
Ruth, Jack, Susan

Reproduced by LOUIS H. FROMMAN

POST CARD

Mrs. Edith Halpern  
46 Downtown Gallery  
32 E 51 St.  
N.Y.C.  
U.S.A.

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



July sixth,  
1959

Dear Adele:

I see you, too, work at midnight. This is a bad habit which we must eliminate from our lives for more reasons than one.

Life at the Tarleton Club sounds pretty hectic and I can just see the boss rolling in the greenbacks every Sunday night, probably way beyond midnight.

I wonder who discovers places like the Jane Wardall Gallery, which must necessarily have a reconnaissance policy with double commissions. In any event, I am sure that no reputable gallery of any size would consider sending works of art to a resort, no matter how high the standard of the latter. I can just see you rehanging the exhibition and selling out the show. Nevertheless, based on the record of Mrs. Dickenson in Atlantic City, with conventions and weekend visitors, I realize how effective such a program can be with people who are relaxing, vacationing and spending-minded. Thank heavens I have not broken down to a branch gallery in Newtown.

When you say that Newtown must feel like heaven, you cannot possibly refer to the heaven we know of in literature. If you must know, this has been closer to the other department since I arrived. The Russian problem has continued to be a nightmare and, at this point, has practically knocked me for a loop. Because I spoke without thinking I got myself in over in the most ridiculous newspaper news in history and, according to the A.P., my stupid misreporting has been repeated in 178 papers and several times in a number of . The telephone has been ringing continuously for days and days; reporters and photographers have been coming out of the bushes and I have not had a moment's peace as a result of my initial statement. The only compensation is the fact that this had diverted the press from the really important issue in connection with the Walter hearing, to which some artists have been subpoenaed. Believe me, I wish I had followed my age course and started knitting or crocheting instead, as I am thoroughly worn out and in desperate need of a vacation.

Newtown has never been as pretty as it is now and it makes me very sad that I cannot enjoy it as I have in the past and as I had hoped to this summer more than at any other time. However, such is my fate and I cannot blame anyone as I must be personally responsible for my affinity with work and problems and have no intention of taking on any problems in the future. This time I mean it. Unless I hear to the contrary - and this is entirely possible - I am leaving for

rior to publishing information regarding sales transactions, research is responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information was published 60 years after the date of sale.

July 21st  
1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Moscow on the 17th of this month and have a return reservation for August 12th. Then I hope to have some rest in Newtown, with no guests and no responsibilities other than answering the accumulated mail. My opening exhibition is already arranged for, so I should have some relaxation at that time. Consequently, I hope to have a relatively peaceful winter and hope to be in better humor with everyone than I have been during the past year. As a matter of fact, I am rather glad of this horrible experience as it gave me considerable food for thought on which so many people I know, who would not spare a finger and sat back where I knocked myself out and made an utter fool of myself as well. Ben Shahn hasn't even taken the trouble to spend 45 minutes to phone me and say thank you, please. It took me a long time to learn while I have yet most of my life. On this occasion, it is the last year as I have no intention of fighting for anyone again ever.

Sorry, old dear, for writing this a mess. I am still a bit out of my mind, but I know you will understand and even say so.

When we both return from our summer responsibilities we will get together and have a really gay evening. I shall let you know my Moscow address before I leave as it would be foolish for me to commit myself at this time under the current circumstances. Have fun and don't work too hard.

I forgot to tell you that Michael came through his operation very well and is recuperating at home and seems to be extremely happy. This is a great relief to me and I have been able to talk to him and Boris in their gay mood.

And so my love, my reporters and day by day I have not had a moment's peace as a result of my initial statement. The only consolation is the fact that this had diverted the attention from the really important issues in connection with the writer's heart, to which some artists have been approached. Believe me, I wish I had followed my age course and started knitting or crocheting instead, as I am thoroughly worn out and in desperate need of a vacation.

Newtown has never been as pretty as it is now and it makes me very sad that I cannot enjoy it as I have in the past and as I had hoped to this summer more than at any other time. However, such is my fate and I cannot blame anyone as I must be personally responsible for my affinity with work and problems and have no intention of taking on any problems in the future. This time I mean it. Unless I hear to the contrary - and this is entirely possible - I am leaving for

July 6, 1959

Mr. William M. Eisendrath, Jr.  
Assistant Director  
City Art Museum of St. Louis  
St. Louis 5, Missouri

Dear Mr. Eisendrath:

Mrs. Halpert has asked me to let you know that although she is out of town and the gallery is officially closed to the public for the two summer months, the O'Keefe GATE OF ADONE CHURCH will be available for pick-up by Santini Brothers per appointment which it is understood will be made by telephone call from them to the gallery here. We have arranged to have the Boigens' Shaker, CONVERSATION PIECE delivered to the gallery, and it, too, will be here for pick-up at the same time.

Sincerely yours,

Margaret M. Babcock

not to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

July 8, 1959

Madame Tamara Mametov  
Cultural Attaché  
Embassy of the U.S.S.R.  
1125 16th Street N.W.  
Washington, D. C.

Dear Madame Mametov:

On June 19th I wrote to you at length asking whether you would be kind enough to supply me with a list of names to whom special invitations should be issued in connection with the American exhibition in Moscow. If this letter has gone astray, will you please let me know and I shall be glad to send you a duplicate.

On the other hand, if you prefer to have this inquiry addressed to some other member of the Embassy of the U.S.S.R., would you be good enough to advise me accordingly.

Many thanks for your kind cooperation.

Sincerely yours,

EGH:pb

for publishing information regarding sales transactions, research and responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

EMBASSY OF THE  
UNION OF SOVIET SOCIALIST REPUBLICS  
WASHINGTON 6, D. C.

July 6, 1959

Miss E.G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your letter of June 19th.

I was pleased to learn from your letter that you enjoyed your stay in the Soviet Union last year, and that you are planning to make a second trip this July as a Curator of the Exhibition of American Art at the American Fair in Moscow.

In connection with your desire to meet Soviet art critics and writers at a press viewing before the formal opening of the Exhibition I would suggest that the best thing would be for you upon your arrival in Moscow to get in touch with the Ministry of Culture of the USSR and with the Union of Soviet Societies for Cultural Relations with Foreign Countries who will be in a position to help you to work out a plan of your meetings with the people you are interested to exchange ideas with.

Meanwhile, I am writing to the appropriate quarters in Moscow regarding your request.

I sincerely hope that you will find your coming stay in Moscow both interesting and pleasant and I wish your Art Exhibition every success.

I regret for the delay in replying to your letter owing to my absence from Washington.

Sincerely yours,  
*T. Mamedova*  
T. Mamedova  
Second Secretary

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July 6, 1959

Mr. Francis C. Baptist, Director  
Port Wayne Art School and Museum  
1028 West Berry Street  
Port Wayne 2, Indiana

Dear Mr. Baptist:

Thank you for your letter.

The gallery is closed during the summer months of July and August and unfortunately I shall not be there until September 8th.

However, if Miss Keegan wishes to see any lithographs or drawings, Mr. Laurence Allen, who is at the gallery daily, will be very glad to show her what we have available. I would suggest, however, that she either write or phone in advance to make an appointment, addressing Mr. Allen.

Sincerely yours,

EGH:ph

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July 6, 1959

Mrs. Everett H. Jones  
350 Westover Road  
San Antonio, Texas

Dear Mrs. Jones:

Thank you for your very nice letter.

Naturally I am delighted that you are pleased with the Epstein and will enjoy it in Santa Fe.

Georgia O'Keeffe has no telephone but if you either just go up there or drop her a note, I am sure she will be delighted to meet you and Bishop Jones. It is always a privilege for an artist to meet someone who responds to his work and I am sure that you will enjoy meeting this very extraordinary person.

No doubt you have seen some of the comments in connection with the American exhibition to be held in Moscow and the fact that I am to act as curator there. Unless I hear to the contrary within a few days, I shall be off for Moscow on the 17th of this month and will return to my current address — Eden Hill Road, Newtown, Connecticut (my summer home) — about the middle of August. The gallery reopens after the two months' vacation on September 8th and I hope to see you early in the fall. Meanwhile, do have a very pleasant summer.

My very best regards to you and Bishop Jones.

Sincerely yours,

not to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CHILDREN'S ARTS PROGRAM

750 NORTH LINCOLN MEMORIAL DRIVE  
MILWAUKEE 2, WISCONSIN

MRS. WYETH JONES, DIRECTOR

BROADWAY 1-9508

CO-SPONSORED BY  
THE MILWAUKEE ART CENTER  
THE JUNIOR LEAGUE OF MILWAUKEE

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July 6, 1959

Dear Mrs. Halpert,

I thought the enclosed might be of interest.  
What fun you must be having. It was a pleasure to see  
you in Washington recently.

Cordially,

*Mary Elizabeth Jones*

MRS. WYETH JONES  
Director of CAP

Mrs. Edith Halpert  
DOWNTOWN GALLERY  
16 East 51st Street  
New York 19, New York

WJ/tw

Enclosure

July 6, 1959

Mr. Henry Strater, Director  
Museum of Art of Ogunquit  
Shore Road  
Ogunquit, Maine

Dear Mike:

Although it is a little late to answer your letter of June 17th, and to thank you for your very kind invitation to the opening reception, I just want to let you know that I did receive your letter and did so want to go, but found it impossible to take time out for self-indulgence.

As you might have gathered from comments in the newspapers, I have been deeply involved with the American exhibition in Moscow and for this reason have been obliged to ignore all personal and gallery correspondence.

Your catalogue was forwarded to me in Connecticut and I am very much impressed with it. I hope the show is a great success.

My very best regards.

Sincerely,

EGH:ph

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and deep mystery.  
I do not believe that it is  
mere coincidence that there are  
so many examples of this way  
of seeing and this way of feel-  
ing. However reluctant we may  
be to admit it, I think we will  
find these disquieting images  
are valid and significant expres-  
sions of our time.  
A chance for speculation and  
appraisal will come in Septem-  
ber when Peter Selz, curator of  
painting and sculpture exhibi-  
tions at the Museum of Modern  
Art, will stage a major show  
entitled "The New Images of  
Man." (Why didn't he omit the  
"The"?). Along with the Chi-  
cago dealer Allan Frumkin and  
an articulate and intelligent  
group of young Chicago artists,  
he was one of the first to rec-  
ognize a homogeneity of seeing  
and feeling in these isolated  
paintings and sculptures.  
The Modern Museum exhibi-  
tion will give us a chance to  
see and discuss which artists  
have been able to render mean-  
ing by visual rather than liter-  
ary metaphor and to wed mean-  
ing with means to create works  
of art.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that this information may be published 60 years after the date of sale.

...was one of the brief-  
est works of the festival (it  
lasted less than three minutes)  
and one of the most concen-  
trated. It was also one of the  
most enthusiastically received.  
In its brevity, concentration and  
delicate, pointillistic orchestra-  
tion, it recalled the influence of  
Anton Webern. Bright-colored  
instruments: celeste, xylophone,  
piano, harp, electric guitar, vio-  
lin and flute, predominated, yet  
the over-all effect was poignant  
and it expressed well the lone-  
liness and melancholy of the  
poem on which it is based. The  
audience responded with persis-  
tent cries of "bis" and, had reg-  
ulations permitted, there prob-  
ably would have been an encore.  
Stravinsky was represented  
by his "Agon," which is familiar  
to New Yorkers. Stravinsky  
himself had conducted it some  
months earlier in Rome. The  
festival performance was strik-  
ing for the excitement the mu-  
sic communicated, although  
neither the Italian Radio Or-  
chestra nor its guest conductor,  
Walter Goehr, showed much  
grasp of the work. Despite a  
sloppy performance, it was a  
...the ...

July 6, 1959

Dr. Peter Seix  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N. Y.

Dear Peter:

Remember me? It has been a long time since I have had the pleasure of seeing you.

Although I have been hearing consistently about the exhibition you are arranging at the Museum, "The New Images of Man," I did not realize until reading the Sunday Times last week that this show is scheduled for September. Now it occurs to me that you have not visited the gallery in this connection and I wonder whether you are planning to include such artists as Kersach, Vohar, Shahn, Rattner, and Kuniyoshi — et cetera — and if so, when you are planning to make the selection.

As you must know by this time, I am or was scheduled for a trip to Russia and the date of departure is July 17th. I am dictating this in Newtown, Connecticut — my summer home — but expect to be in town intermittently until the date I leave for Europe.

May I hear from you.

My very best regards.

Sincerely yours,

RQM:pb

Not to publishing information regarding sales transactions.  
Researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
pertains to the artist's estate.

July sixth,  
1959

Miss Katherine Coffey,  
The Newark Museum,  
Newark 1, New Jersey.

Dear Katherine:

You were very kind to send me all the information regarding the Weber exhibition. The overall list is an excellent one and the exhibition should be excellent.

Since I am in Connecticut, I sent all the forms to the office which will, no doubt, be forwarded to you very shortly. Furthermore, as soon as Baker returns from his vacation we shall order the prints you requested. If, on the other hand, we have some prints available they will be sent to you immediately. We will do the best we can under the circumstances but I suppose that it will not be urgent for you to have the pictures before September. Also, since collectors rarely have negatives of the pictures, you might send me the additional list so that we may order those prints as well, if we have a record of them.

I hope you have a very pleasant summer.

My very best regards.

Sincerely yours,

egh-k.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July sixth,  
1959

Miss Eleanor R. Hodge,  
Nordness Gallery,  
673 Madison Avenue,  
New York 21, N.Y.

Dear Eleanor:

I have sent a copy of Caroline Keck's report in connection with the O'Keeffe painting directly to the United States Trucking Corporation, at 66 Murray Street, New York, together with a copy to ART U.S.A., May 25th. We have had no further word other than a copy of a letter from Mr. James P. Talty, Claims Manager, of the trucking company - addressed to Dard's Express and Van Company.

Isn't there anything that can be done to expedite this matter, as I am very eager to get it settled before I leave.

Many thanks for your cooperation.

Sincerely yours,

egh-k.

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July 6, 1950

Miss Stella Drabkin  
Chairman, Print Committee  
Philadelphia Art Alliance  
251 South Eighteenth  
Philadelphia 3, Pennsylvania

Dear Stella:

Please forgive me for so late a reply to your letter. However, as you may have gathered, I have been pretty deeply involved with the American exhibition to be held in Moscow and therefore have neglected all my personal and gallery mail.

Since your exhibition is scheduled for February 1960, there is plenty of time for details. However, you may rest assured that I shall cooperate and have the six Shahnas for you. I would also recommend Max Usher who has published three books

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director  
Consultation service by appointment

32 EAST 51 STREET  
NEW YORK 22, N. Y.  
Telephone: PLaza 2-3787

July 6, 1959

Mrs. H. S. Robins  
943 Kenyon Avenue  
Plainfield, New Jersey

Dear Mrs. Robins:

The gallery closed for the summer on June 26th and Mrs. Halpert will be out of town and out of the country until the fall.

It will not be possible, therefore, for us to give you the information you request in your letter of June 28th. We are sorry.

Sincerely yours,

*Margaret M. Babcock*

Margaret M. Babcock

*Mrs. Halpert  
Downtown Gallery*

*Dear Mrs. Halpert,*

*About June 28<sup>th</sup>, 1959, I asked for information about an oil painting I have. I want to insure this particular picture and I'm wondering if you tell me how much insurance I should carry.*

*It is about 19½" x 15½" by John Petro. It is a still life composition of old books, candle sticks, inkwell and quill, part of a pipe and a match.*

*A picture by Petro is listed in a catalog*

For to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

from ~~which~~ various size units  
apparently are made. ~~by a~~ <sup>and</sup> perhaps  
copyrighted by a Mrs Helen Petro. Of  
the two pictures I think mine has  
a more pleasing composition.

Hoping to hear from you

I am

Very truly yours

James D. Roberts

(Mrs H. S.) 943 Kenyon Ave

Plainfield

N.J.

July 6, 1959

Mr. Charles Belton Rogers  
Ritz Tower  
Park Avenue at 43rd Street  
New York 22, N. Y.

Dear Mr. Rogers:

It seems that I have to start all my letters to you with an apology. I did so want to come up and see the two Webers ensigned in the midst of all your wonderful treasures and hoped every day that I could phone and ask for an appointment at your convenience. However, I got myself thoroughly involved with the American exhibition in Moscow and did not have a moment available.

Since you are planning a trip abroad and since the gallery is closed during the months of July and August, why not just leave the paintings there until September 8th when we reopen and when I hope you will be back in New York. In any event, I shall communicate with you at that time.

I hope you have a very pleasant summer. My very best regards.

Sincerely yours,

ECB:ph

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

37

July 6, 1956

Mr. Irving M. Schwarzkopf  
I. M. Schwarzkopf, Inc.  
110 East 42nd Street  
New York 17, N. Y.

Dear Mr. Schwarzkopf:

As you recall, every time I get a request from the city to repair the sidewalk, I blow my top because any damages are the result of the adjoining building program. While the amount involved is not great, I feel that such charge should be made to the Uris Brothers or the demolition company which has backed up trucks and other equipment against the sidewalk consistently.

Also, it occurred to me that we have not discussed any further the outside painting of windows, etc. You have one estimate, but the painter whose name I do not recall in Connecticut suggested that all the work be held up until the adjoining building is completed because he has noticed many cracks and expects many more as result of the blasting.

Would you be good enough to write to me at Eden Hill Road, Newtown, Connecticut, about your ideas in this connection as I should like to have everything settled before I leave on July 17th.

Thank you.

Sincerely yours,

EGH:ph

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UNITED STATES INFORMATION AGENCY

WASHINGTON

July 6, 1959

Dear Edith:

I would like to give you the names of a few more individuals whom you might find helpful upon arrival in Moscow.

Jackie Griffith - In addition to being a very close personal friend, is the assistant to Jack Masey

Jack Masey - A colleague in the Exhibits Division coordinator of design for the entire Moscow exhibit

Tom Tuch - A former colleague in the Exhibit Division is now with the Embassy in Moscow

Phil George - Is the designer from George Nelson's who is responsible for the art gallery as well as the pedestals for the outdoor sculpture

Harry Dennis - Assistant to Phil George

Natasha - Was Franklin Watkin's interpreter when he visited Russia during the fair. She will be working with Sidney Fine at the Fair.

I am enclosing a copy of a letter she wrote to Watkins recently.

Sincerely

*Lois A. Bingham*

Lois A. Bingham  
Exhibits Division  
Information Center Service

Enclosure:

Copy of letter to Mr. Watkins

Miss Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

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July sixth,  
1959

Mr. Martin Friedman,  
Walker Art Center,  
1710 Lyndale Avenue South,  
Minneapolis 3, Minnesota.

Dear Mr. Friedman:

Thank you for your letter.

I am sorry that I was so overwhelmed with work during your visit that I could not spend more time with you but between closing the gallery for the summer and working on the American show for Moscow, I was really overwhelmed with work and am still at it even in my country home in Connecticut, where I am presumably vacationing before flying abroad.

I am so glad that you sent your letter off to Washington and hope that you can induce others to do so as the matter involved is one of great importance to all of us in the art world and, as a matter of fact to all of us period.

I expect to see the Sheeler's tomorrow when he is going to Connecticut to instruct me in the use of a new camera. I certainly will tell him how much you enjoyed your visit with him.

The gallery reopens on September 8th and if there is anything we can do, please don't hesitate to call on us.

My best regards.

Sincerely yours,

egh-k.

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July 8, 1959

Dr. and Mrs. Louis Wasserman  
1800 Fifth Avenue  
New York, N. Y.

Dear Dr. and Mrs. Wasserman:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 19th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the Marsden Hartley oil NEW MEXICO RECOLLECTIONS #3 belongs to you. Would you agree to the inclusion of this drawing in the shipment from Worcester? And if so, would you be good enough to drop a note to the Worcester Museum requesting the release of the Hartley to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance from the time the painting leaves Worcester until it is delivered to you in good condition.

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

Sincerely yours,

ECM:ph

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July sixth,  
1959

Mr. Stanton L. Catlin,  
Assistant Director,  
Yale University Art Gallery,  
1111 Chapel Street,  
New Haven 11, Connecticut.

Dear Mr. Catlin:

It was good to hear from you.

The names of the artists for whom we are sole agents are printed below. In addition we have a large number of paintings of various media by Charles Demuth, Preston Dickinson, a number of Hartleys, etc., as well as a collection of paintings by the younger artists, including Drumlevitch, Goldin, Kinigstein and others.

I hope that when the gallery reopens after the summer holiday (on September eighth), I shall have the pleasure of seeing you.

My very best regards.

Sincerely yours,

egh-k.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

July 6, 1959

Miss Elizabeth Gray  
The Poetry Center  
111 and 111A  
Lexington Avenue at 92nd Street  
New York, N. Y.

Dear Miss Gray:

In connection with an exhibition opening the fall season at this gallery, we are eager to get in touch with Mrs. E. E. Cummings to request the loan of a painting by E. E. Cummings currently on view at The Dial exhibition at the Worcester Art Museum.

Toward this end Miss Louise Dresser, Curator of the Worcester Museum, has suggested that we get in touch with you.

I wonder if you would be good enough to let us know, by phone or mail, at your earliest convenience, whether you can give us Mrs. Cummings' address or whether we should address our request for the loan in care of you to be forwarded.

Since time is running short for the preparation of the catalogue a reply dispatched as quickly as you conveniently can would be most appreciated.

Sincerely yours,

Margaret M. Babcock

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both sides and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information published 50 years after the date of sale.

July 6, 1959

Mrs. Richard Black, Curator  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Marys

I, too, am sorry that we did not get together before this and sincerely hope that you will be in New York again early in September when the gallery reopens (on the 8th).

Since the gallery is closed during July and August, may I suggest that you retain the weathervane in Williamsburg and then, if your fund is not cleared by the latter part of September, the sculpture can be returned to me at your convenience.

It is too bad that Mr. Battle arrived at such an inopportune moment. I had two appointments waiting for me upstairs and could not take time out to talk with him and to become acquainted. As a matter of fact I had a very interesting plan which I wanted to propose to him and had hoped that he would return. Nevertheless I am sure that I shall have the pleasure in the future when he is next in town.

While I do not expect to have a delightful vacation in Russia, I am sure it will be a most interesting one, -as you have probably gathered from some of the comments in the papers. In any event I am getting a bit of sunshine in Connecticut in preparation and expect to have some more when I return about the middle of August.

My very best regards, and have fun.

Sincerely yours,

EGH:pb

Not to publishing information regarding sales transactions.  
Sellers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 7, 1959

Mrs. E. E. Cummings  
c/o Miss Elizabeth Gray  
The Poetry Center, YN and YWHA  
Lexington Avenue at 54th Street

Dear Mrs. Cummings:

Recently I received the consent of an unnamed person for the loan of a selection of The Dial Collection and am now making preparations for an exhibition to be held at the gallery from September 18th for a period of three or four weeks.

All this, of course, has been accomplished through the good offices of Dan Rich. We are limiting ourselves to the American painters and sculptors and because of the limitations of space are reducing the number of these as well.

Among the outside loans which we want very badly I find that the E. E. Cummings oil *SOME* belongs to you. Would you agree to the inclusion of this painting in the shipment from Worcester? And if so, would you be good enough to drop a note to the Worcester Museum requesting the release of the Cummings oil to the Downtown Gallery?

We will, of course, take care of the transportation expense and the insurance from the time the painting leaves Worcester until it is delivered to you in good condition.

I shall be most grateful for your cooperation. I am most eager to have this exciting exhibition as the opening event of the season.

Sincerely yours,

EGH:pb

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F. H. Hirschland

Barnard, Vermont

July 7<sup>th</sup> 1859.

Dear Mrs Halpert,

About six weeks ago, the Newark,  
N.J. Museum wrote us, that it would have  
a Weber exhibit, I believe early in October,  
and that Mr Weber had suggested to include  
"Gertrude" among the paintings to be exhibited.  
We accepted the suggestion and agreed that  
the painting go to the exhibit.

I am therefore very sorry that we  
cannot loan it to the Burlington Gallery  
at about the same time. Any other time  
we would be happy to do so. I am sure  
you understand.

Very sincerely yours  
F. H. Hirschland

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or art dealer is living, it can be assumed that the information may be published 60 years after the date of sale.

FRANKLIN CONKLIN, JR., President  
WILLIAM A. HUGHES, Vice-President  
MRS. JOHN R. HARDIN, Vice-President  
MRS. GEORGE BARKER, Vice-President  
LEONARD DREYFUS, Treasurer  
KATHERINE COFFEY, Secretary and Director  
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director  
TELEPHONE: MITCHELL 2-9011

July 7, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Weber has suggested I communicate with you concerning two other paintings which he would like to see included in the exhibition. One is a small "Head of a Woman" which was in our Newark Museum exhibition of 1913 and which was recently sold--it is a bust portrait of a woman with dark hair, looking slightly to the right with downcast eyes. The other was a painting he did last summer and which he would like included to bring the show through 1958.

I would be greatly obliged to have the names of the present owners of these paintings. Again, thank you for all your cooperation.

Sincerely yours

William H. Gerds  
Curator of Painting  
and Sculpture

:lc

1909 : 50th Anniversary Year  
1959

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

July 7, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

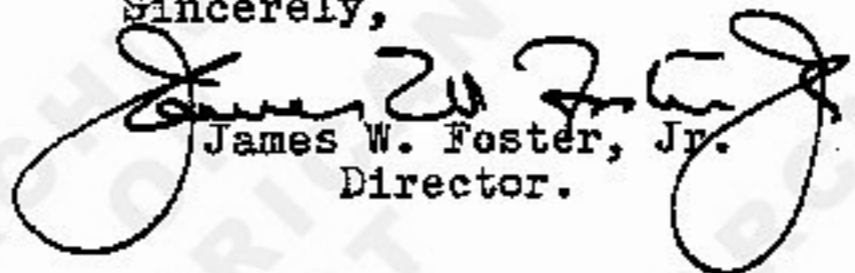
It gives me the greatest pleasure to be able to return some small measure of your generosity. Indeed you certainly can have our Charles Sheeler Still Life with Pitcher and Peaches for exhibition beginning September 19th. Our registrar will notify the Worcester Museum and see to insurance coverage.

Thanks, too, for your letter of June 26. The Leigh Blocks are sending us their Marin so we won't ask to have John Jr's, though his cooperation is gratifying.

What an exciting adventure is ahead of you in Moscow! This being your second visit in as many years, we'll certainly look to you as the authority on U.S.S.R. art life. Why not do this in a lecture and tour the U.S. on your return? We'll give you a date here!

With my very best wishes for a rewarding summer and cordial regards always,

Sincerely,

  
James W. Foster, Jr.  
Director.

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THE UNIVERSITY OF GEORGIA  
DEPARTMENT OF ART  
ATHENS, GEORGIA

July 7, 1959  
(dictated July 6)

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Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith Halpert:

A note from Franklin Watkins brought word that you had ask him for some leads and advise that might be helpful to you in Moscow and suggested that I drop you a note, also, with any thoughts that I might have on the subject.

First, I am delighted that you are going to Moscow. I hesitate to make any comment on the "fracas" that has come about as a result of the exhibition, except to say I wonder when we will all grow up - and I wonder when some of our legislators will find something else to occupy their time!

As I said before, I am delighted that you are going over. I don't know what I might add to what Watty has already told you except to urge you to look up three people there: Miss Natalia Gorelina, USSR Industrial Exhibitions, Foreign Department, Moscow, N-223. This is "Natasha", our guide while we were in the Soviet Union. She is working as an interpreter and guide at the Moscow Exhibition. Don't fail to look her up. If she has the time, she can be of invaluable assistance to you, either in the way of suggestions or actually showing you around. Second, Mr. S. J. Lindin, MOSCOW, oblast, Solnechnogorsk, Dom khudoznika; and third, Mr. Vladimir Bogatkin, Laitin Pereulok 24/26, Apt. 45, Moscow, U.S.S.R. Lindin and Bogatkin, if they are in the city, can steer you to places you probably not otherwise see, particularly some of the old monasteries. In addition, they are very grand people.

Do have a wonderful trip, and I will be interested in hearing from you on your return.

With very best wishes,

Sincerely yours,



Lamar Dodd, Head  
Department of Art

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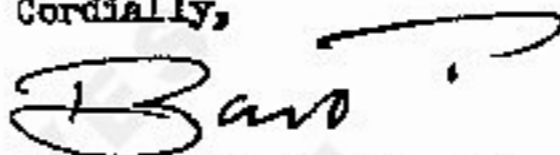
ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY - ANDOVER, MASSACHUSETTS

July 8, 1959

Dear Edith:

In reply to yours of the 1st, you may certainly borrow "Spring Thaw" by Charles Burchfield for your selection of The Dial Collection to be shown at your gallery from September 19th for the next month. I understand you would like us to insure the painting which we shall do and bill you for the premium. I also understand that the shipment from Worcester to New York and return will require no further attention from me. I am asking Worcester to let me know the date when shipment from there is planned and will place insurance accordingly. I am glad that a sampling of the Worcester exhibit can be shown to a New York audience.

Cordially,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

bhh/t

CC/Mr. Kester Jewell,  
Worcester Art Museum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 8, 1959  
194 Center Road  
Bedford, Ohio

Downtown Art Gallery  
32 East 51 Street  
New York 20, New York

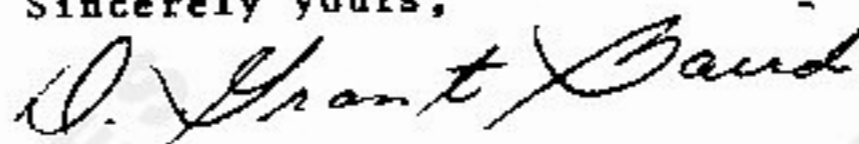
Dear Sirs:

On a recent trip to Cincinnati I saw the picture "The Fire" by Donald Thrall at the Contemporary Art Center at the Cincinnati Art Museum and became interested in the picture. I have since spoken to a representative of the Contemporary Arts Center about it and was given your address.

Would it be possible to ship this picture to me from Cincinnati on approval? What arrangements would be necessary? The representative in Cincinnati suggested that this would be agreeable with them.

Thank you for your cooperation.

Sincerely yours,



D. Grant Baird

DGB:ja

cc: Contemporary Arts Center  
Cincinnati Art Museum  
Eden Park  
Cincinnati, Ohio

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

July 8, 1959

Registrar  
American Folk Art Gallery  
32 East 51st Street  
New York 22, New York

Dear Sir:

This will acknowledge the receipt of the framed  
linen Regimental Standard - 19th Century sent to Mr. Williams.  
He will return the statement verifying its condition when he re-  
turns from vacation.

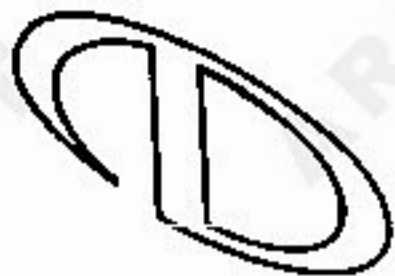
Sincerely yours,

*A. R. Fadeley*

A. R. Fadeley  
Secretary to Mr. Williams

arf

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
urchaser is living, it can be assumed that the information  
y be published 60 years after the date of sale.



## CONTEMPORARY PAINTINGS

HOTEL TRAYMORE  
ILLINOIS AVENUE AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-3021-6-1712

July 8, 1959

The Downtown Gallery  
32 East 51 Street  
New York, N. Y.

Att: Mr. Lawrence Allen

Dear Mr. Allen:

In answer to your note of  
July 7th, we sent a check on June 11th  
for some prints, one of which was  
Calabanes. Our inventory therefor,  
on hand, shows two Calabanes.

Sincerely,

*Helen Justman*  
Helen Justman

Director  
MRS. ARTHUR DINTENFASS

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Mrs. Edith L. Haffert

C. M. HEFFNER  
235 W. GREENWICH ST.  
READING, PA.

July 8 - 59

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Madam.

There is a very nice and old colored  
Valentine or mail in good con. here in  
old family, szl about 11 1/2 x 13 in. a very  
nice one, colorfully their price is \$85.00

If interested advise me.

Shipping charges both way to be paid  
by you.

Yr Truly  
C. M. Heffner

write  
me  
we want to send  
Sept 8 OK

# THE PHILLIPS GALLERY

A COLLECTION OF MODERN ART AND ITS SOURCES

1600 TWENTY-FIRST ST., N. W. WASHINGTON 9, D. C.

Duncan Phillips, Director  
Marjorie Phillips, Associate Director  
Elmira Bier, Assistant to Director  
In Charge of Music

July 8, 1959

Mrs. Edith G. Halpert  
32 E. 51th Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Mr. Phillips has asked me to acknowledge receipt of your letter of July 2 and to tell you that he will be glad to have you include our two pictures ALONG THE ERIE CANAL by Davies and ALBERT P. RYDER by Miller in your Dial Exhibition. We will write to the Worcester Museum authorizing them to ship the paintings in time for your opening on September 19th. You will let us know the closing date more precisely than "three of four weeks".

The insurance was placed by the Worcester Museum and we suggest you write them about it.

Sincerely yours



eb

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SENDER  
WAITING



TELEGRAPH ANSWER

# INTERNATIONAL UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

## SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International  
Letter Telegram

Time of receipt is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1959 JUL 8 AM 8 28

NA002 NL PD=TDHD BEVERLY HILLS CALIF JUL 7=

JOHN MARIN JR, CARE DOWNTOWN GALLERY=

32 EAST 51 ST=

AM A LITTLE WORRIED ABOUT DOVE PAINTING SINCE IT HAS  
BEEN 19 DAYS SINCE I LEFT NEW YORK AND IT HAS NOT YET  
ARRIVED IF THERE WAS DELAY IN YOUR SHIPPING PLEASE  
ADVISE SINCERELY=

ANDRE PREVIN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Redd.  
9328  
JUL 28 1958  
RC-NEW YORK

Hotel Continental  
Cambridge, Massachusetts

9 July 1959

Mr Lawrence Allen  
Brunton Gallery  
New York, N. Y.

Dear Mr. Allen:

Sorry we had no  
chance to write sooner,  
but we wish to have  
three Shabun drawings  
sent to us the end  
of this month. We  
will choose two of the  
following three:

- 1) "Discord" - 1953
- 2) "Homeric Struggle" - 1951
- 3) "Henry Armstrong"

May we have the provenances  
of each and the prices.

We are undecided  
about the Max Weber  
"Cafe" (1911). When we  
come to some decision  
we shall let you know.

We expect to return  
to Milwaukee July  
27. Ship the drawings  
during the last week  
in July. Railway  
Express will not deliver  
to our home district,  
so if you can find  
other shipping facilities  
to insure delivery to  
our home, please do so.

Our address is  
1107 East Lilac Lane,  
Milwaukee 17, Wis.

We are very much  
interested in Jack  
Levine drawings or  
oils. Please let us  
know when such  
are available.

Thank you for the  
courtesies extended.

Sincerely yours,

Bruckman & Co.

July 9, 1959

Mr. Joseph G. Butler, Director  
The Butler Institute of American Art  
Youngstown, Ohio

Dear Joe:

Thank you for sending me the catalogue of your 24th Annual  
Midyear Show. It is most interesting.

Since I am out in Connecticut relaxing, I had the leisure of  
going through it carefully, and it occurred to me when I was  
through that no artist from the Downtown Gallery was represented.  
Just out of sheer curiosity I wonder why.

Are you, Dorothy, and the family in Youngstown, or have you gone  
off for the summer months? If the latter, why don't you drop  
me a line when you return. It is always nice to hear from you.

Sincerely yours,

DMH:gb

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 9, 1939

Miss Deborah Calkins  
229 East 73rd Street  
New York, N. Y.

Dear Deborah:

How right you were! However, it would take a whole staff of psychiatrists to examine this needle. Never have I involved myself in anything to match the Moscow "affair." The telephone has not ceased ringing until way into the early hours of the morning and I am a complete physical wreck.

According to one of the Washington papers, the State Department sent out an announcement that I would not be fired and if anyone in the department thinks I am pleased he is as crazy as I am. Aside from my fatigue I have developed a violent bitterness and a contempt for a section of the human race. It astonishes me that no one has guts to fight for himself or for a principle. It reminds me of the characters who are present at an accident and sneak out so that the police will not register their names and so that they will not be called as witnesses.

If I go, I shall return in the middle of August. While there will be a lot of accumulated business mail waiting for me, I really intend to take a two-weeks rest in Newtown before returning. Where will you be at that time? I should love to get in touch with you then. By that time I certainly will have forgotten the ugly events which preceded my trip and will want to sit out in the sunshine and relax. It would be an ideal period for the "good old homely gab." Please let me know where I can reach you after the 15th of August.

And so, my very best regards.

Sincerely yours,

ECM:pb

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# The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

July 9, 1959

METROPOLITAN 8-3211

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

I am sure that this letter must catch you at a most inconvenient time when you are getting ready for your big trip East but I am sending you the draft for the exhibition check list in hopes that you can have the missing information filled in.

In typing the list we followed the scheme agreed to by you and Mr. Williams with the information to be given in the catalogue as follows: Artist, his dates, title of work, medium, date of work. The dimensions are added for your and our information only.

The list Mr. Williams made at the time of his visit at the Downtown Gallery seemed a bit long for the space available and before his departure last week he did eliminate four or five works. It would be advisable, from the point of view of installation, that perhaps as many as ten additional pictures be left out. We are wondering whether you would be willing to make these eliminations. Mr. Williams mentioned specifically one of the five Demuths - he couldn't remember which - that might offend some of our more prudish visitors because of its fairly evident symbolism.

I enjoyed reading the news papers' accounts of your valiant stand on the much maligned Moscow exhibition.

With best regards,

Sincerely yours,

*Gudmund Vigtel*

Gudmund Vigtel  
Assistant to the Director

P. S. Enclosed is also a list made by Mr. Williams for your files.

GV/s  
Encl.

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July 9, 1959

Mr. Burton Cummings  
Director of Publications  
New York Graphic Society  
Greenwich, Connecticut

Dear Burt:

I am very grateful indeed for your generous note. Believe me, I need every kind word I can get, as the situation is picking up momentum by the minute with Walter ready to pop with some new material.

If you can get your organization to send a telegram to the State Department with copies for release to the press, it would be a magnificent gesture. We need all the help we can get at this moment.

And so, for freedom of the arts,

Sincerely yours,

Edith

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WENDELL DAVIS  
THOMAS L. CHENEY  
WILLIAM W. SULLIVAN

DAVIS & CHENEY  
ATTORNEYS AT LAW  
68 MAIN STREET  
DANBURY, CONNECTICUT

TELEPHONE  
PIONEER 9-9281

July 9, 1959

*Good contract*

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

I have attempted a couple of times, without success, to call Joe Benmitt. However, as I told you in our recent phone conference, he has assured me that he is working on the survey.

The note on my calendar tells me that you are leaving soon for Russia. I do not know how long you expect to be gone, but suggest that it would be in order for you to deposit the remainder of the purchase price,--namely, \$12,600, with us. The sum would be placed in our Trustee Account against satisfactory completion of the survey and delivery of deed by Bolmer. There is no necessity for you to be present at the closing, in any event, unless you desire to do so. We could advance any necessary tax adjustment, recording fee and the like.

Very truly yours,

*Trustee  
and  
R. E. Bolmer*

Thomas L. Cheney

TLC:L

cc Mrs. Halpert  
New York City

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draft

July 9, 1959

The Honorable C. Douglas Dillon  
Undersecretary of State  
Washington 25, D.C.

Dear Secretary Dillon:

Because I feel so very strongly about this matter, I have the tamery to address you directly.

The matter I refer to is the American National Exhibition to be held in Moscow from the latter part of July through August. This important exhibition includes, as you know, only two so-called cultural divisions — painting and sculpture; and photography. All the others pertain to what is referred to by the Europeans as our "materialistic civilization" (which obviously every other nation wishes to emulate).

The only group which has been attacked is that of painting and sculpture and has in recent weeks occasioned a great furor providing Congressman Francis E. Walter an excellent arena to reiterate accusations made previously by DeLoach and McCarthy. In a telegram I addressed to you on June 30th, I referred to the pamphlet issued as an official training book for guides at the exhibition in Moscow and specifically to page 1. The first two paragraphs are in the form of an agreement between the United States and U.S.S.R. The last sentence reads as follows:

"There is also, on this account, required and proffered, each to the other, a high degree of trust and cooperation to the end that each exhibition will be facilitated and made successful in furtherance of the mutually advantageous purposes of the above mentioned exchange agreements."

The U.S.S.R. exhibition arrived here, was installed and opened with no untoward incident. The American exhibition went to Moscow some time ago and is ready for installation. But the unfortunate publicity that has appeared in practically every newspaper in this country and, as I have been informed, in various parts of the U.S.S.R. and countries behind the Iron Curtain has certainly failed to carry out in spirit the statement made in the above sentence. Furthermore, it has, without doubt, negated any idea of freedom of expression in our great democracy as expressed by the President of the United States in a message sent to the Museum of Modern Art on the occasion of its 25th anniversary — on October 10, 1954. This deals specifically with the role of the artists. The statement is magnificent. I quote one sentence:

"As long as artists are at liberty to feel with high personal intensity, as long as our artists are free to create with sincerity and conviction, there will be healthy controversy and progress in art."

With this, all of us in the art world, as well as all others who believe in this principle, agree heartily. I must say that we now have controversy, but it can hardly be called "healthy." Senator Hart of Michigan made a very apt statement in this connection, comparing Walter's pronouncement with the Pasternak situation in Russia.

That all this was started by an irresponsible "angry old man" is attested by

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Dillon

draft

- 2 -

July 9, 1959

the enclosed copy of a publicity release issued by the American Artists Professional League in March of 1957. Wheeler Williams is among the sponsors of the banquet at which Dondere was awarded a medal

(record ends at "awarded")

It may be of interest to you also that the Ford Foundation made a survey in 1958 and references to it appear in the ARTNews of October 1958 on pages 34, 35, and 53-56. On the last page, second paragraph, reference to one of the witnesses appears as follows:

"Shahn, a liberal, survived an FBI investigation unscathed and recently was issued a passport to lecture abroad."

This, of course, is merely an aside, as there was an agreement made with the committee of selection or the jury which shows the specific paintings and sculptures to the effect that there would be no censorship of the show. The appointment of this committee of four was made "with the approval of the President" as announced in a release from the White House on February 24, 1959. All this appears in a release from the Whitney Museum of American Art dated July 6 and published in a good many of our newspapers.

Finally, President Eisenhower, at a recent press conference, reports of which I saw in the New York Post of July 1st and again in the New York Times, July 2nd, stated that "the art is really a relatively minor sector" and "I am not going to be the censor myself for the art that has already gone there." Now I think I might have something to say if we have another exhibition anywhere...."

Frankly I do not believe that there can be another exhibition sent anywhere under the auspices of the United States State Department, as I doubt whether many collectors and museums would agree to lend works of art hereafter. It is most embarrassing for the owners to have their possessions maligned by such reactionary forces as the

Artists Professional League and by any Congressman who sees an opportunity to play the role of a savior of political souls. Some collectors might construe such publicity about their paintings or sculptures not only as a personal affront but also as a method of devaluing their personal property. This has been expressed by several to date and if not for congressional immunity I believe there would have been some suits. ~~It~~ It would be most unfortunate indeed if works of art were not available for future exhibitions as it has been generally agreed that they represent the most effective ambassadors of good will and international understanding.

I hope you will forgive me for this lengthy letter but as an enthusiastic American citizen I feel it is my duty to report this to you, particularly in view of the fact that the State Department is sponsoring the exhibition and has had the foresight to select so brilliant a jury of selection.

Respectfully yours,

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July 9, 1969

Mr. Milton Fox, Vice President  
c/o Harry M. Abrams, Inc.  
~~10 East 44th Street~~ 6 West 57th Street  
New York, NY, N. Y.

Dear Mr. Fox:

I have been in such a turmoil that I cannot recall whether or not I gave you the information about the shipping address for the books you generously agreed to send for distribution to the museum directors and other officials as well as the Moscow library. I am referring to the Hermitage publication.

If you've heard this one before, just ignore the letter. If not, the address for delivery is given below:

Dash Terminal Warehouse  
Building 37  
Foot of 49th Street  
Brooklyn, N. Y.  
ATTN: Mr. Fidele for Project G-1968-2  
for GIAN Moscow

Again, many thanks. Incidentally, I hope you removed the red binding, if any. I suppose you have been reading about the latest events in connection with the art exhibition.

My very best regards.

Sincerely yours,

EGH:ph

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# MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT MAINE

## Trustees

ROBY P. LITTLEFIELD  
HENRY STRATER  
GEORGE D. VARNBY  
JOSEPH A. WEARE  
LOIS T. STRATER

HENRY STRATER, *Director*  
EDWARD F. FRY, *Curator*  
WILLIAM I. HOMER, *Curator*  
TELEPHONE: WELLS MIDWAY 6-2174

July 9, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert,

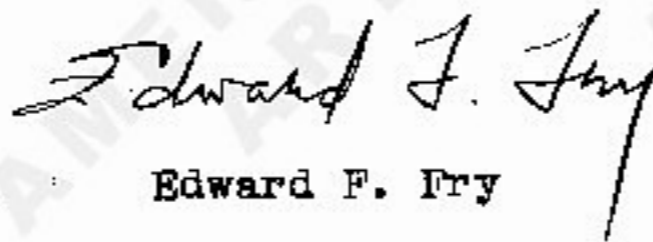
A Mrs. James H. Beal of Pittsburgh and Boothbay Harbor, Maine, whom you probably know to be a Demuth collector, visited the Museum this morning and is interested in buying some of your Demuth watercolors.

She wants the Trees, 13 3/4 x 11 3/4, listed as #13 in our catalogue of the Demuth exhibition. You notified us that this work is not for sale. Would you be interested in doing business with Mrs. Beal to the extent of naming a price?

Mrs. Beal is also interested in another Demuth, the unfinished Gladioli, 18 x 12, catalogued as #21. She would like to know the provenience first, however, before deciding to buy. If you are at liberty to let us know who were the previous owners I think she will take it.

Thank you again for your kindness and generosity, which this year as in the past has contributed so much to the success of the Museum exhibitions.

Sincerely,

  
Edward F. Fry

EFF:km

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July 9, 1950

Mr. Theodore J. E. Guston  
Executive Secretary  
Print Council of America  
527 Madison Avenue  
Room 211, New York 22, N. Y.

Dear Mr. Guston:

I cannot tell you how grateful I am to you for your very kind letter. The experience, as you can gather, is a mighty painful one and is becoming more so every moment.

I have just heard a rumor to the effect that Congressman Francis Walter is getting ready for the kill and will make every effort to indict as many of the artists as possible. The only way to save the situation, not only in regard to the show but also in connection with the artists involved, is to get a great many people who believe in freedom of expression to send telegrams either to the President or Undersecretary of State C. Douglas Dillon or Congressman Francis Walter, wording them accordingly. In all such instances, the reactionaries devoted a great deal of effort and time in sending out statements of congratulation to the investigating committee, while our liberals just sit back and suffer.

Do you think that you can send a collective telegram with copies to the press? So many of the members of the Print Council of America are extremely important and their message would be vital toward the interests of everyone involved.

Many thanks and best regards.

Sincerely yours,

RMH:pb

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I. M. SCHWARZKOPF, INC.

110 EAST 42ND STREET

NEW YORK 17, N.Y.

EX-100 7-0364

CONSTRUCTION  
ENGINEERING  
REAL ESTATE  
MANAGEMENT  
LEASING  
SALES

July 9, 1959

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Mrs. Halpert:

I thought we decided in view of the possibility of an alteration to the building to postpone the painting of the exterior window frames, metal work, etc. Even if you decide against the alteration I think this might be passed up this year because of the dust and dirt from the Uris buildings.

I will look at the sidewalk. If damage has been done by the contractors or sub-contractors of the adjoining buildings I think we can try to hold them responsible.

Have a good summer and a wonderful trip.

Best regards,



Irving M. Schwarzkopf

IMS:sbz

BW

July 9, 1959

Mr. L.A. Allen  
Downtown Gallery  
New York City

Dear Mr. Allen,

Thank you for writing, and forgive me for not contacting you sooner, however in moving to the new house I have been swamped with unexpected bills, and every week have expected to be able to send you something. Now I'm getting married in a few weeks, and if it is all the same to you, may I just wait on the Shahn drawing, since I'm in no special rush, and the time you are closed will give me enough time to breathe financially and I hope these initial repairs and instalations will have all been taken care of...

many thanks,

*? was this sent?  
no  
still waiting for his new  
address.*

*Bob Willoughby*

July 20, 1939

Mr. F. E. Hirschland  
Bernard  
Vermont

Dear Mr. Hirschland:

Thank you very much for your prompt reply.

I hope you won't mind my persistence in writing to you again. Since the Newark Museum show of Weber's work is so enthusiastic and has other paintings of the period, I wonder -- if the Newark Museum and Max Weber agree -- whether you would make the substitution by lending us the painting. The reason that I think it is so important is that it would be unfortunate to omit Weber from the Dial Exhibition which is both an historical document and a remarkable collection of paintings and sculpture by artists whose reputations have been maintained through all these many years.

If Mr. Gerdie is ready to withdraw "Estate", would you consider letting us have it with the balance of the paintings from Worcester? All the other lenders have agreed.

Many thanks for your courtesy.

Sincerely yours

MMK:2

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July 10, 1939

Mr. William H. Gerdts  
Curator of Painting and Sculpture  
The Newark Museum  
Newark, New Jersey

Dear Mr. Gerdts:

I am enclosing a copy of my letter to Mr. Hirschland.  
This is self explanatory.

We have arranged with the Worcester Art Museum to bring the entire American section of the 1941 exhibition and it would be too bad to omit Weber. The other picture in the exhibition needs cleaning desperately, leaving only "Gesture" for the purpose. Would you please let me know your decision and write Mr. Hirschland accordingly.

The "Head of Woman" referred to in your letter of July 7th was purchased by Mr. Leo Guthman, 1255 North State Street, Chicago, Illinois. I am sure he will be glad to lend. Last summer Weber delivered two paintings; one called "Interior with Figures, the other "Figure with Bird. Both are dated 1938.

Sincerely yours

WHL:1

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Memo  
FROM

July 10, 1959

*Pl write  
Ann Haul  
you for me*

Dear Edith:

Thought you might enjoy seeing your front page spread in the Milwaukee Journal. Both newspapers carried the story in addition to items on a number of news casts. It appears that the Journal wasn't satisfied with only one mention but included your photograph in its Sunday edition.

I find myself extremely busy this summer trying to complete the War Memorial Mural. I have tentatively scheduled the installation for early Fall - God willing.

Sincerely yours,

*Ed*

*Edith*

ArtUSA

July 10, 1959

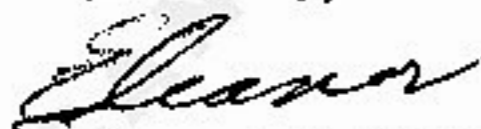
Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

In reply to your letter of June 6 regarding the O'Keefe painting, I have been trying to get some action from either United States Trucking Corporation or Dard's Express and Van Company. The latest word today is that the man responsible for the final decision on the payment of damages will be back from vacation on Wednesday. They have promised an answer at that time.

I can't tell you how sorry we are for the delay and inconvenience caused you and still hope that this matter may be settled before you leave for Europe.

Sincerely,



Eleanor H. Hedge

BHH/h

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Mr. James T. Sacco

Mr. James T. Sacco, 100 West 4th Street, New York, N.Y. 10011  
P. O. Box 830, Southampton, Long Island, N.Y. 11968  
Dear Jim

I finally got to New York and went through the records to check the factual material you requested. In relation to Ben's beginning and his public success, I am enclosing a copy of a press release we sent out for the Sacco-Vanzetti exhibition. This mentions his first show held at The Downtown Gallery from June 8 to 27, 1930, a few months after I added Ben to our roster (1929). I think it is an important note that during the depression a one-man show was completely sold out - by an artist completely new to the public.

The Sacco-Vanzetti exhibition held April 5 to 17, 1932 was, as you know, a fabulous success as testified by our clipping books. A good part of the exhibition was sold immediately and some of the others subsequently. The Sacco-Vanzetti portrait owned by the Museum of Modern Art was purchased during the show by Mrs. John D. Rockefeller, Jr. Thus, I think the accent should be switched from the Mooney Case to the Sacco-Vanzetti. The Mooney show did not go over as well because it was in a way repetitions.

On page 5, second paragraph, the date should be changed from 1948 to 1938 for the Bronx Central Annex Post Office mural.

On page 6 you refer to the mural at the Post Office in St. Louis for which the Shahn sketches were rejected and the project abandoned. As a matter of fact murals exist in the St. Louis Post Office and were widely publicized with a huge spread in Life Magazine. The commission for this mural was awarded to Siporin and Millman and a show of the sketches, together with blown up photographs, was held at The Downtown Gallery from October 13 to 31, 1942.

As I reported during our telephone conversation, I had a long talk with Julian Levy whom I have been seeing in Connecticut in recent years, and he reported apropos the last paragraph on Page 6, that the exhibition was not a success in 1940; that only two paintings were sold -- one to Lincoln Kirstein and the other to you. The museum purchases were made subsequently and not through the gallery. As a matter of fact, by 1944 (when his next exhibition was held at The Downtown Gallery having returned to our roster) he was represented

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Mr. James T. Soby

in only the Museum of Modern Art, Wadsworth Atheneum, The Whitney Museum and The Walker Art Center (the last two sold by us) and the Newark Museum which obtained one of his paintings from the W.P.A. Thus, his museum success did not start until after the 1944 show (when you purchased "Fourth of July Orator"), and almost the entire show was sold out. As of today, he is represented with paintings in fifty-seven museums plus many additional institutions which own his prints. And, if anything, I would suggest that his success started with the "Red Stairway" at St. Louis and others that were purchased during the 1944 show and ever thereafter.

This sounds like a good idea for the Downtown Gallery, but while it is not necessary to incorporate this in the text, it is important for you to have these actual facts. As a matter of fact I think that you have very little reason to make a final statement on page 18. I am really sorry to hear that it was not a success last, because during all those years of obscurity I have been associated with a painting which has been a constant reminder of the things were the most important in life. I think it is a pity that the show was completely sold out by an artist who had a long and successful public.

The Sacco-Vanzetti exhibition held April 2 to 14, 1933 was, as you know, a fabulous success as testified by our clipping books. A good part of the exhibition was sold immediately and some of the others subsequently. The Sacco-Vanzetti portrait owned by the Museum of Modern Art was purchased during the show by Mrs. John D. Rockefeller, Jr. I think the secret should be switched from the money case to the Sacco-Vanzetti. The money show did not go over as well because it was in a way repetitious.

On page 2, second paragraph, the date should be changed from 1948 to 1938 for the Bronx Central Annex Post Office mural.

NOTE

On page 6 you refer to the mural at the Post Office in St. Louis for which the Sacco sketches were rejected and the project abandoned. As a matter of fact, the mural exists in the St. Louis Post Office and was widely published with a large spread in Life Magazine. The commission for this mural was awarded to Sporn and Milman and a copy of the sketches, together with blown up photographs, was held at the Downtown Gallery from October 13 to 31, 1933.

As I reported during my telephone conversation, I had a long talk with Julien Levy whom I have been seeing in Connecticut in recent years, and he reported approving the last paragraph on page 6, that the exhibition was not a success in 1940; that only two paintings were sold — one to Lincoln Kirstein and the other to you. The museum purchases were made subsequently and not through the gallery. As a matter of fact, by 1944 (when his next exhibition was held at the Downtown Gallery having returned to our roster) he was represented

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 10, 1999

Mr. Carl Springhorn  
Pioneer Acres  
Ballin, New York

Dear Mr. Springhorn:

Thank you so much for your letter and the return  
of the check. This is evidence of my current mental  
condition and I will prize this experience whenever  
I want to criticize some one else.

A check for the proper amount is now enclosed.

Sincerely yours

WHL:la

M B  
PK mite  
Gall closed  
+ comment on  
own interests

169 Scholes St.

Brooklyn 6 44

July 10- 1959

Mr. Halpern

Queens Galleries  
32 E 51 St

N.Y. City

Dear Mr. Halpern

Would you be interested in  
seeing some of my early American  
water colors?

Thanking you for your courtesy

Sincerely

(Leo) Belle B. Thoma

EV-4-4/10

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET \* DETROIT 26, MICHIGAN \* WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY  
James E. Lofstrom, M. D.

July 11, 1959

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, New York

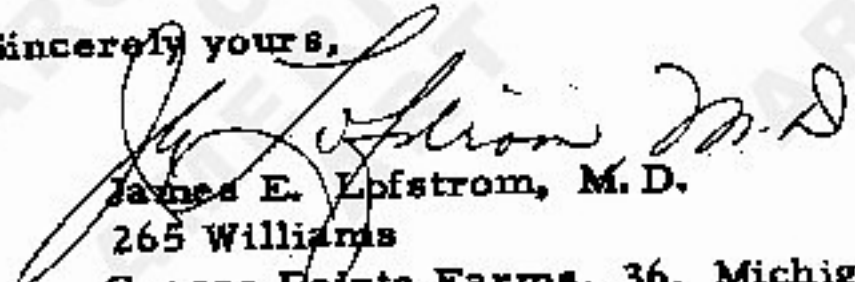
Dear Miss Halpert:

Dr. and Mrs. Burton suggested that I contact you. I am interested in finding a not-too-large Marin. The last one which they brought home and decided to keep was semi-intended for us, however, they liked it so well they decided to keep it themselves. Would you be kind enough to let me know when you have another of about the same quality? Additionally, I am interested in a small Sheeler.

Mrs. Lofstrom and I will probably get into New York the last of August or first of September. However, if something especially good comes up in the meantime, please let me know.

Thank you for your courtesy.

Sincerely yours,

  
James E. Lofstrom, M. D.

265 Williams  
Grosse Pointe Farms, 36, Michigan

jel.rdp

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

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Cable Addresses: "REMEMBER" New York  
or "PLAUTRAVEL" New York

WALTER PLAUT  
President

**Plaut Travel Inc.**

701 MADISON AVENUE (at 63rd Street) • NEW YORK 21, NEW YORK • TElex 100 8-0900

July 11, 1959

Miss Edith Halpert  
32 East 51st Street  
New York 22, N.Y.

Dear Miss Halpert:

Enclosed please find our refund check  
#45063 in the amount of \$17.60, representing unused  
passage Washington-New York.

Assuring you of our foremost attention  
at all times, we are

Very truly yours,  
PLAUT TRAVEL INC.

Walter Plaut  
President

WP:fw



AUTHORIZED WORLDWIDE AGENTS FOR  
Air Lines • Steamship Lines • Railroads • Itineraries • Resorts and Hotels



Stella Drabkin 2404 Pine Street Philadelphia 3, Pennsylvania

July 12, 1959.

Dear Edith,

Good luck on your Russian tour. You should have a wonderful time despite the "tycoon".

David and I shall be off August 16<sup>th</sup>. He to the West and I to the East. Around the world for him then we meet in Istanbul September 20<sup>th</sup>.

I am mapping out a mosaic trail for myself mostly southern Italy and Greece. By the time I return I will have seen all the world's great mosaics.

We had dinner with Michael and Doris on Friday. Michael is still weak. It will take a bit of time for his hemoglobin to get back to normal. The two are happy about the marriage. Before that he didn't care whether he lived or died. He would not have submitted to the operation if he hadn't had her. She is very charming.

I thank you for your help on the Art Alliance show. We'll be back late October - see you then in yours,  
Stella.

July 12, 1959

Dear Edith:

Many thanks for your helpful letter. I don't know how I got balled up on the 1940 show at Julien Levy's, but I guess my own excitement was so great at the time that I imagined everyone else shared it. I can fix this in the text and also the reference to the St. Louis post office mural as having been abandoned, whereas actually it was turned over to Millman and Siporin. I had already caught the typo you mention on page 5.

Repeated thanks and have a good trip, best, haste,

  
James Soby

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July 13, 1939

Mr. C. M. Haffner  
235 West Greenwich Street  
Reading, Pa

Dear Mr. Haffner:

Mrs. Halpert is in Europe and will not return  
to the gallery until September 8th. If you  
wish to send the watercolor to us at that time  
on approval I am sure she will be glad to look  
at it. The gallery is also closed for July and  
August.

Sincerely yours

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

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July 15, 1959

Mr. E. Grant Baird  
194 Center Road  
Bedford, Ohio

Dear Mr. Baird:

Thank you for your letter.

We shall be very glad to have the picture shipped to you on approval. I am referring to THE FINE by Donald Thrall, which you saw at the Contemporary Arts Center in the Cincinnati Art Museum.

The price of the painting is \$130. and you may pay for it all at once or arrange for time payments, allowing 20% down and the balance in monthly installments if you so desire.

In all instances of on-approval shipments, the consignee pays the packing and shipping expenses.

I am sending a copy of this letter to Mr. Schoener who is in charge of the Center, releasing the picture to you.

Sincerely yours,

EGH:pb

CC to Mr. Allen T. Schoener  
Cincinnati Art Museum  
Eden Park  
Cincinnati, Ohio

Dear Mr. Schoener: If this is agreeable to you, please ship the picture directly to the above address. We will allow the museum discount of 10%.

July 13, 1959

Mr. William N. Eisendrath, Jr., Asst. Director  
City Art Museum  
Forest Park  
St. Louis 5, Missouri

Dear Mr. Eisendrath:

I am indeed sorry but we do not have photographs of either of the Sheeler paintings requested in your letter of July 2nd, and our photographer who has the negatives is away until after Labor Day.

As you no doubt know, the gallery is closed until September 8th and Mrs. Walpert is in Europe.

Sincerely yours

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by be published 60 years after the date of sale.

July 13, 1999

Miss Helen Justman  
D Contemporary Gallery  
Hotel Traymore  
Atlantic City, N. J.

Dear Miss Justman:

I am not cursing you, but I want to get our records straightened out during this hell.  
Yes, you did pay for a Calabrese in your last check, but according to our records you had taken this print on

May 12, 1998  
May 12, 1999 (2)  
September 29, 1998

My very best to both of you.

Sincerely yours

July 13, 1959

Mr. Orville J. Muhl  
121 Elena Drive  
Walnut Creek, California

Dear Mr. Muhl:

No doubt you have read in your local newspaper of the fact that Mrs. Halpert had no connection with the selection of art work to be shown in Moscow. This was done many months ago by a jury chosen by the State Department.

Your photographs are therefore being returned to you.

Thank you

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 50 years after the date of sale.

# Print Council of America

527 Madison Avenue  
Room 311  
New York 22, New York  
Phone: Plaza 5-3789

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July 13, 1959

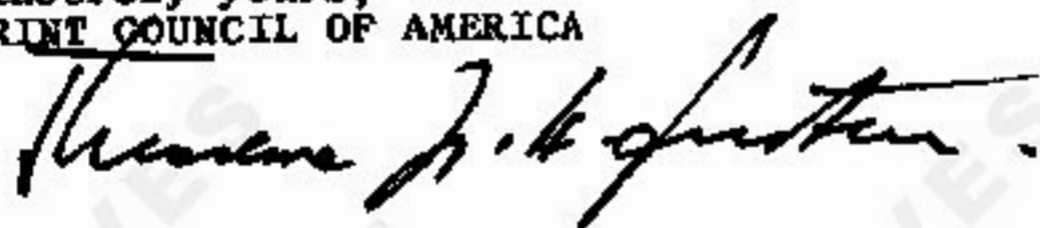
Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you for your letter of July 9th. Before it came I had already discussed this matter with Mr. Rosenwald and he <sup>has</sup> already sent a personal letter to the President in protest, and he intends to send a copy to the New York Times.

I suggested to Mr. Rosenwald that something in the name of the Council should be done. Since this is a matter of policy I must leave the decision to him, and I shall keep you informed of any action taken.

Sincerely yours,  
PRINT COUNCIL OF AMERICA



Theodore J. H. Gusten  
Executive Secretary

TG:SEC

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Eberia Feinblatt  
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Carl Ziegrosser  
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Theodore J. H. Gusten  
Executive Secretary

July 13, 1939

Mrs. Gertrude E. Egner, Registrar  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Mrs. Egner:

I am indeed sorry that we do not have any of the photographs requested in your letter of July 3rd. The photographer, who has the negatives, is away until after Labor Day and therefore we cannot order the prints for you.

You know, no doubt, that the gallery is closed until September 8th and Mrs. Halpert is in Europe.

Sincerely yours

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

July 13, 1959

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

We have received word from Budworth that they have picked up and shipped the Dove and Shahn, but that the Karfiol had not been located in time to come with the rest of the shipment.

Mr. Foster suggests that, unless this picture has been located in the meantime, the loan be cancelled, as we have assembled enough material for the exhibition to enable us to spare this one.

Thank you.

Sincerely yours,

*Gertrude R. Egner*  
(Mrs.) Gertrude R. Egner  
Registrar.

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July 13, 1939

Mrs. Herbert Stall  
64 Johnson Street  
Highland Park, New Jersey

Dear Mrs. Stall:

The gallery is closed until September 8th and Mrs. Halpert, the Director, is in Europe. You might correspond with her after the 8th regarding your exhibition.

Sincerely yours

for to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1113  
Pl. White  
E.H. White  
T. White

DEPARTMENT OF ART AND ART EDUCATION

THE UNIVERSITY OF WISCONSIN

SCHOOL OF EDUCATION · MADISON 6, WISCONSIN

13 July 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Dear sirs;

I am currently doing some writing on the contemporary American art gallery. Your establishment represents one of the highlights in this area.

It would be of interest to know of the origin of your gallery, the type of art exhibited, the artists, (and how they have become associated with you).

It would also be of interest to know the number of people that visit the gallery yearly, and if most of the work sold goes into museums, large collections or private homes.

I would appreciate and be grateful for this and any other data that may be helpful.

Sincerely yours,  
Martin Tucker

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July 13, 1939

Miss Martha Utterback  
Curator of Art  
The San Antonio Art League  
Witte Memorial Museum  
Brackenridge Park  
San Antonio 9, Texas

Dear Miss Utterback:

In reply to your letter of June 30th regarding your exhibition of drawings, this is to inform you that the gallery is closed until September 8th and Mrs. Halpert is in Europe. When she returns I shall refer your letter to her for a reply.

Sincerely yours

# THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

July 14, 1959

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Edgar C. Schenck

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David M. Solinger

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Hudson D. Walker

John Walker

Suzette M. Zucher

## DIRECTOR

Harris K. Prior

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I thought you might be interested in the enclosed clipping from the Utica Observer-Dispatch, dated 7/3/59. You certainly made the news services and it couldn't have pleased me more. I hope you saw the telegram we sent to the President. It was not picked up by many of the papers, although the Tribune printed it in full on July 4.

I imagine that you have now left for Russia, but perhaps this letter will be forwarded to you. If so, I hope you will keep your eyes open for interesting print-making in Russia. We are negotiating an exchange in graphics at the present time, but if the work is so bad we should perhaps not get involved with it. One of my girls, Anne Robin, is going to be in Moscow for six days next week. Probably you will run into her. I have also asked her to investigate the print making situation.

One more little item of business. While on the west coast recently, I looked at a number of miscellaneous works by C. S. Price, including a few of his early watercolors, for lithographs and about six paintings, all of which might be bought at fairly reasonable prices. None of the paintings was outstanding, but some of them might be considered important as records of Price's development. I'm wondering how you feel about the importance of this material. Is it anything you would like to pursue further? If not, is it anything I would be wise to grab up?

I do hope you have a wonderful trip and I know you will do a terrific job for the U.S.A.

Cordially,

*Harris*

Harris K. Prior  
Director

HKP:bj  
Encl.

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July 14, 1939

Mr. William H. Steudrath, Jr.,  
Assistant Director  
City Art Museum of St. Louis  
St. Louis 5, Missouri

Dear Mr. Steudrath:

In reply to your letter of June 28th regarding  
the loan of the Jack Levine painting "The Banquet",  
the painting is in the collection of Mr. Roy R.  
Kusberger 120 Broadway, New York. You might contact  
him directly.

Sincerely yours

*MP*  
*note*  
*for*  
*edit*  
*of*  
*the*  
*manuscript*

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, N. Y.

July 14, 1959

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st St.  
New York 22, N.Y.

Dear Mrs. Halpert:

I am just beginning to prepare a master's thesis and exhibition on the work and ideology of the Photo-Secession. This study will involve not only the photographers who gathered around Alfred Stieglitz, but also the painters and sculptors he supported at his gallery "291".

I would very much like to meet you and discuss this project. Any suggestions you might offer would be most welcome. In particular I would like advice on how to contact Stieglitz' associates such as Max Weber, Abraham Walkowitz and others.

I plan to be in New York during July and August, and, if it is convenient for you, it would be a pleasure for me to see you. If this is a bad time, I will come to New York at any time that is suitable to you.

Sincerely yours,

*Robert M. Doty*

Robert M. Doty  
Staff Assistant

Not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*WES*  
*Make him*  
*Naught*

THE J. L. HUDSON COMPANY  
DETROIT 26, MICHIGAN

EXECUTIVE OFFICES

July 14, 1959

Mrs. Edith Halpert  
American Folk Art Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Enclosed is a copy of the catalogue  
on the Hirshhorn Exhibition currently at the  
Detroit Art Museum.

With best wishes.

Cordially yours,

*Walter E. Simmons*  
Walter E. Simmons

WES:mas  
Enc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW YORK

July 14, 1959

*PH*  
*RT*  
*PH* *check* *answer* *OK*  
Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I am currently assisting René d'Harnoncourt in the preparation of a revised and enlarged version in book form of Modern Art Old and New which The Museum of Modern Art originally issued as its Teaching Portfolio No. 3. We should very much like to reproduce from your collection the following painting:

Jack Levine  
King Solomon (Schalomo). 1941 ?  
Oil on wood, 12 x 9"  
Edith G. Halpert, New York

May we have your permission to do so? and if so, will you be good enough to sign the attached carbon copy of this letter and return it to us in the enclosed stamped self-addressed envelope. Please also make any corrections that may be necessary in the caption information as given above.

When we reproduced this painting in Americans 1942, it was from the Lances negative # 2376. I understand from Mr. Marin that Oliver Baker now has these negatives, and that we may order the photograph direct from him on his return in September. If a more recent negative has been made of this painting, would you please provide its number when returning the permission sheet?

All best wishes to you on your imminent "Mission to Moscow." I shall be most interested in hearing of your experiences on your return.

Sincerely,

*Helen M. Franc*  
Helen M. Franc  
Editorial Consultant  
to the Director

Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

RAMBUSCH

40 West 13 Street, New York 11, New York Oregon 5-0400

July 14, 1959

Mr. A. Rattner  
8 W. 13 St  
N.Y. 11

Dear Mr. Rattner:

A week ago I saw the new Franciscan House of Studies near Dayton, Ohio. I would like you to know that the great mural above the entrance, designed by you, was the most impressive feature as far as I was concerned.

This came to mind when I met the new Editor of the "Stained Glass Quarterly" a few days ago. He is interested in reporting on excursions into other media by men who have designed stained glass and it was very natural that I should remember your window in the DeWaters Art Center and the mosaic of St. Francis.

I hope that you have black and white photographs of both and that you would be willing to allow them to be published in the "Stained Glass Quarterly" with a brief description of both works. Since I believe that an artist's stained glass design is always in direct relation with his work in other media, I would like to see both commissions of yours illustrated in the Quarterly as a bit of propaganda to shake up the tradition-bound glassmen. If you have glossy prints of the Flint and Dayton jobs, I shall be glad to forward them to the Editor with some brief notes which I shall write and submit to you prior to giving them to the Editor.

Yours very truly,

Stephen Bridges

CC to Edith Malpert July 30, 1959  
original to Jerry Leobl " " "

# Art in America

635 MADISON AVENUE, NEW YORK 22, N. Y.

TELEPHONE: MURRAY HILL 8-7800

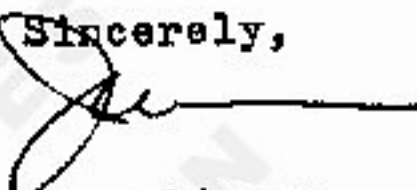
July 15, 1959

Mrs. Edith Gregor Halpert  
32 East 51 Street  
New York 22, N. Y.

Dear Edith:

Just a hasty note to tell you  
(still confidential at this point)  
that you were voted by our Editorial  
Board and <sup>2,220</sup>readership poll for an  
honorable mention for the ART IN  
AMERICA ANNUAL AWARD for major  
achievement in furthering the interests  
of American art. (Lloyd Goodrich was  
the recipient of the cash award this  
time.)

Sincerely,

  
Jean Lipman  
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Vice President  
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purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 15, 1959

Mrs. James H. Seal  
Boothbay Harbor  
Maine

Dear Mrs. Seal:

When I returned from a trip to Vermont I found a letter from Mr. Edward F. Fry of the Museum of Art of Ogunquit.

In this letter he mentions your visit to Ogunquit — and how I envy you — and also referred to your interest in two of the Danish paintings lent by the gallery.

No doubt he advised you that TREES was sent there marked H.F.S. This picture has a prior reservation and we had agreed that when we are prepared to sell this example it would be available for that specific museum. I hope you understand.

The watercolor entitled GLADIOLI belonged originally to Robert E. Lesher and passed into the possession of his heir Richard Weyand. I purchased this from the estate. The price given to the museum was \$800. If you are interested in acquiring this painting Mr. Fry, I am sure, will be glad to let you have it when the exhibition closes. I am sending him a copy of this letter as a release in the event that you so decide.

I hope you are having a very pleasant summer in Maine.

Sincerely yours,

EH:apb

CC to Mr. Edward F. Fry, Curator  
Museum of Art of Ogunquit  
Shore Road  
Ogunquit, Maine

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July 15, 1959

Mrs. Lathrop Brown  
c/o Mrs. Edward T. Maloney  
St. James, L. I., N. Y.

Dear Mrs. Brown:

I wrote to you on July 2nd in relation to the Dial exhibition at the Worcester Museum, explaining that the American section is to be transferred to this gallery for a show opening on September 19th. As I explained, we are most eager to have the William Zorach mahogany sculpture MOTHER AND CHILD, which I believe will be included in the Whitney exhibition this fall. I am sure that Mr. Goodrich, the director, will permit us to show it here for a week or two before the installation plans are made for the one-man show of Zorach's works at the museum, if you agree to the loan.

I realize that this is a bad time of year to reach anyone but if the letters are forwarded to you, would you be good enough to reply at your earliest convenience, using the enclosed card. Many thanks.

Sincerely yours,

EGM:ph  
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

COMMUNICATION TECHNIQUES FOR INDUSTRY



510 MADISON AVE NEW YORK PL 1-1468

July 15 1959

Dear Mrs. Halpert

It's easy to establish my identity with you by starting off with ---I'm Ben Shahn's Number One cousin Dan.

That cleared away, I'd like to put before you an idea which you may find interesting and profitable.

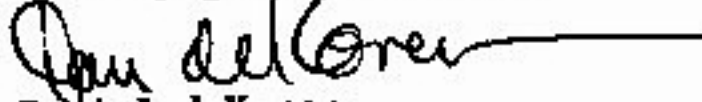
A client of ours, Chas. Pfizer & Company, for whom we have done a variety of visual and graphic projects, is in the process of constructing their new Headquarters at 42nd Street and Second Avenue. Plans are being considered with regard to the decoration of the lobby and other strategic areas of the new building. It occurred to me that because of the tremendous PR value, their Management, John McKeen and Jack Powers might be interested in the idea suggested here.

This idea would call for someone like you to initiate and perhaps administer and would of course provide your Gallery with an appropriate fee as well as considerable world-wide publicity.

Here is my idea. As leading manufacturers of Antibiotic chemicals and the significant relationship their work bears to the humanistic side of their business is embodied in their slogan---"Science for the World's Well Being". You would propose an award of X dollars for the most effective ideas to be executed in painting or sculpture or whatever medium. This might be confined to the USA or perhaps it might be an international contest since their operations are world-wide.

I would like to know what you think of the idea. If you are interested then I will arrange a meeting on your return from Europe with the Management principals at Pfizer.

Bon Voyage and regards."

  
Daniel deKoven

Mrs. Edith Halpert  
Downtown Galleries

Visual Communications Relating to Sales, Public Relations and Management Affairs

PROMOTIONS  
PRODUCT and PROCESS  
MANUALS  
TECHNICAL LITERATURE  
SHAREHOLDER PROGRAMS  
COMPANY PUBLICATIONS  
EXHIBIT and DISPLAY

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July 15, 1959

Dr. James E. Lefstrom,  
285 Williams  
Grosse Pointe Farms 36, Michigan

Dear Dr. Lefstrom:

Thank you for your letter.

The gallery is closed for the summer and will not reopen until September 8th but your letter was forwarded to me at my summer address. I would have arranged a special appointment with you but I am about to fly to Moscow, where I shall act as curator of the exhibition of contemporary art at the American fair.

If you will let me know the exact date in September you plan to be in New York -- I shall be back from the U.S.S.R. by then -- I shall make a special arrangement to come down from Connecticut to show you a selection of John Harins, including one of smaller dimensions. By that time we may possibly have a small painting by Charles Sheeler.

It will be very nice to meet you.

Sincerely yours,

EOH:ph

P.S. All mail addressed to the gallery will reach me on my return.

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THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY



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WILLIAM A. HUGHES, Vice-President  
MRS. JOHN R. HADWIN, Vice-President  
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LEONARD DASTFUS, Treasurer  
KATHERINE COPPEY, Secretary and Director  
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director  
TELEPHONE: MITCHELL 2-0011

July 15, 1959

Mrs. Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am in receipt of your letter concerning the Hirschland loan.

As you know, we have been working very closely with Mr. Weber on this matter and I cannot release the loan on the picture without his consent. It is one of the pictures which he very specifically requested that we include. However, I have written to Mr. Weber, bringing the matter to his attention, and suggesting that we feel as you do, that it would be unfortunate if he were not included in the Dial show when it reaches New York. As soon as I hear from him, and I have asked him to telephone me concerning this matter, I shall write both you and Dr. Hirschland.

Thank you for sending me Mr. Guthman's name and address. I believe the painting which Mr. Weber had in mind of 1958 was the "Interior with Figures". Could you please let me know the present location of this work? Also, if you have a photograph available of the Tarleau gouache which we are borrowing, I would like to have it and possibly include it in our catalogue.

I hope that the matter can be concluded satisfactorily but I am sure that you understand that we must abide by Mr. Weber's decision.

Sincerely yours

William H. Gerds  
Curator of Painting  
and Sculpture

:1c

1909 : 50th Anniversary Year  
1959

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 15, 1969

Mr. Theodore J. H. Gusten  
Executive Secretary  
Print Council of America  
527 Madison Avenue  
Room 311, New York 22, N. Y.

Dear Mr. Gusten:

I am most grateful to you for your very good letter and am delighted that Mr. Rosenwald had sent a personal letter to the President.

As you may know, a number of the art organizations are now sending statements in relation to the Walters hearing and we all agree that it is imperative that every other art organization in America be included. Shortly -- as soon as some of the officers return -- we shall include collectors groups like the Friends of the Whitney Museum, The Collectors Club, Junior Councils of the Modern Museum, and other institutions, etc. Therefore I hope that Mr. Rosenwald will follow your suggestion to send one under the imprint of the Print Council of America.

Sincerely yours,

EMH:ph

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July 15, 1958

Miss Lois Bingham, Chief  
Fine Arts Section  
Exhibits Division  
United States Information Agency  
Washington 25, D. C.

Dear Lois:

I am so sorry to learn about the present discomfort — and I mean the physical one — and hope that you will recover quickly.

As you have been told, no doubt, I am still yapping about the absence of reservations for me in Moscow, as after this long ordeal I certainly want comfort. Besides, it is imperative that I have a suite now that I have through Madame Mametov some tentative arrangements about informal talks in privacy. I can't very well entertain in a bedroom. I have had enough unfavorable publicity to last me the rest of my life. What I want to write about specifically at this moment is to make certain that each of the lenders and the artists will receive a catalogue or more of the Moscow exhibition. Also I should like about ten copies in connection with the forthcoming campaign of getting more organizations and particularly organizations of collectors. Lloyd Goodrich sent me a copy of his statement and advised me that the four organizations are doing likewise. I have also corresponded with Theodore Gusten, executive secretary of the Print Council of America, who in his most recent letter mentioned that Mr. Lessing J. Rosenwald sent a personal letter to the President in protest and intends to send a copy to the New York Times. He is also urging Mr. Rosenwald to send a statement under the imprint of the Print Council with the large number of distinguished names incorporated.

Naturally I do not expect the catalogues before I leave but it would be nice to find them on my return so I can get busy on this new promotion.

It may amuse you that I had to hire a detective in Newtown, Connecticut, to prevent any damage to my property there from the many loyal American citizens who have been phoning and/or writing nasty statements and in several cases added a threat.

I hope you are on the mend and will be your own active self very shortly. My best regards.

Sincerely yours,

EGH:pb

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July 15, 1980

Mr. Louis Wasserman  
1800 Fifth Avenue  
New York, N. Y.

Dear Mr. Wasserman:

I hope you will forgive me for being so persistent in writing you again about the Marston Hartley oil NEW MIXED RECOLLECTIONS #8.

As I advised you on July 6th, we have arranged with the owners of The Dial Collection and the Worcester Museum to transfer the American section of the show to this gallery for a three-weeks period beginning September 19th. We are very happy that everyone else has agreed to the loan and hope that we may have the privilege of a favorable reply from you.

I shall be most grateful indeed.

Sincerely yours,

EGH:pb

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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July 15, 1959

Mr. Daniel Catten Rink, Director  
Worcester Art Museum  
65 Salisbury Street  
Worcester, Massachusetts

Dear Dan:

Thank you for your nice letter.

Now and then I get a chance to think about the Downtown Gallery and am now writing you about the additions for the Dial exhibition you are lending us. I am referring to the watercolors and drawings:

- George W. Bellows - DEMPSEY AND FIRPO. Lithograph (95.)
- Stuart Davis - JAMES JOYCE. Brush, ink and watercolor. (103.)
- ✓ Adolph Behn - STUDENTS IN THE BORGHESE GARDENS. Brush and ink. (107.)
- William Grepper - SECOND-HAND ROMANCE. Pen and ink. (119.)
- ✓ Gaston Lachaise - HEAD OF A WOMAN. Red crayon. (140.)
- Jules Pascin - MALTESE FAMILY. Pen and ink. (168.)
- ✓ Boardman Robinson - ONE-STEP. Pen, ink and watercolor. (205.)
- ✓ Charles Sheeler - SAILBOATS. Lithograph. (212.)
- ✓ Maurice Sterne - NUDE. Watercolor. (220.)
- Marguerite Zerach - GASTON LACHAISE. Pencil. (232.)

If these can be included I shall be most grateful. Incidentally, I have received replies (favorable) from all the other lenders listed with the exception of Mrs. Lathrop Brown, Mrs. E. E. Cummings, Dr. and Mrs. Louis Wasserman, and the Lawrence Fleischmanns. I shall see the latter in Moscow and will get his consent. In any event, you will hear from me in detail about the middle of August, in time to make the final arrangements after my follow-up of the individuals mentioned.

And so, again many thanks. Have a nice summer.

Sincerely yours,

Ellen

# B'NAI B'RITH HILLEL FOUNDATION

AT THE PENNSYLVANIA STATE UNIVERSITY

RABBI BENJAMIN M. KAHN  
Director



224 LOCUST LANE  
STATE COLLEGE, PENNSYLVANIA  
TELEPHONE ADams 7-2400

July 16, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

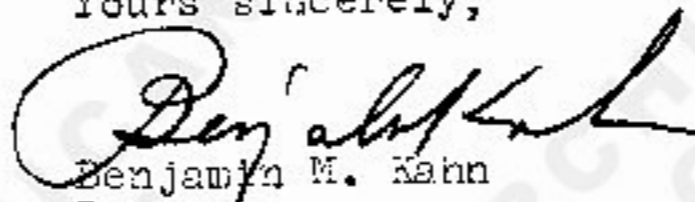
Dear Mrs. Halpert:

As I sit and write this letter, my eyes are on the very lovely silk screen print by Ben Shahn entitled "Alphabet of Creation" which you presented to the Hillel Foundation some time ago. It is a source of much pleasure to all of us.

Now, I find that I am going to be moving to the National Hillel Office in Washington, and I would love to be able to take along with me the same print. I wonder if you would write and let us know how much it would cost. I would be very grateful if you would write me in this connection at your convenience.

With kindest personal best wishes, in which Mrs. Kahn joins, I am,

Yours sincerely,

  
Benjamin M. Kahn  
Rabbi

BMK/mko

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July 16, 1959

Mr. Daniel deKoven  
Communication Techniques for Industry, Inc.  
510 Madison Avenue  
New York, N. Y.

Dear Mr. deKoven:

Thank you for your letter. It caught me just as I was about to leave for my trip abroad.

Since this matter can wait until my return I am sure that we can develop a plan, possibly along your lines or something similar. I have a personal prejudice against any kind of competition, particularly in the art world. The really "important" artists have made a practice of avoiding any such involvement. The only competitions that are legitimate are those based on existing works of art where prizes are awarded or purchases are made. However, I think I have something in mind that will interest you.

When I return the latter part of August I shall telephone you.  
My best regards.

Sincerely yours,

EGM:ph

P.S. I certainly remember you.

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July 16, 1959

Mr. Robert M. Doty  
Staff Assistant  
George Eastman House  
990 East Avenue  
Rochester 7, N. Y.

Dear Mr. Doty:

Mrs. Halpert is on her way abroad and is not expected back in the gallery until it reopens after Labor Day.

Until her return your letter of July 14th will be held for her.

Sincerely yours,

Margaret M. Halpert

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July 16, 1966

Dear Virginias

You must understand, I am sure, why I have not written earlier. The dumb smart-cruck I made has really knocked me for a loop, what with telephone calls, photographers floating around, letters, etc., to say nothing of the still uncompleted work in relation to the details of the show itself. It has been an experience and I hope the last of its kind for me. If I could only learn.

I am leaving tomorrow and am off to the hairdresser's at this moment, so you will have to forgive me if I make this a shorty. All I can say is that I am devastated by the idea that you will be gone for an additional year. I am sure that you know what you are doing and that Gil feels it advantageous for his work as well as for living in general. And so, have fun. I shall miss you desperately but will be a better correspondent in the future, when I get Russia out of my hair.

I am glad that Helly recovered so quickly and is making a better adjustment.

Lots of love to all of you.

Hastily,

MM. Edwin Gilbert  
Chalet Rionard  
Le Mont d'Arbois  
Megève, H.S., France

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

OLympia 2-1444

July 16, 1959

Dear Larry:

Please let me know if I may go ahead and bill you for the Tamayo painting.

So what else is new?

Yours,



Felix Landau  
Felix Landau Gallery

Mr. Lawrence Allin  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

FL:MM

CA  
note

July 16, 1959

Dr. A. Melamed  
1107 East Lilac Lane  
Milwaukee 17, Wisconsin

Dear Dr. Melamed:

Mr. Allen referred your letter to me. Of course, I regret exceedingly that I did not have the pleasure of seeing you and I hope to see you when you are next in New York.

All three drawings referred to in your letter come directly from the artist for whom we are sole agents. You might be interested in the following information.

HOMERIC STRUGGLE was exhibited at the Art Institute of Chicago in 1952 and was reproduced in the catalogue at the time.

DISCORD was shown at the Pennsylvania Academy in January 1957 and was included in a one-man show of Shahn's work at the Institute of Contemporary Art in Boston in March 1957.

ARMSTRONG was exhibited in this gallery during Shahn's last one-man exhibition here.

We have inquired about shipping arrangements and since Railway Express is the only method other than Air Freight (glass pictures may not be sent by post), we shall be obliged to follow the regular routine. If you have any suggestions to the contrary, please let us know before July 23rd when we plan to make the shipment to you, with the charges collect.

For your information, JOEL'S CAFE by Max Weber has been invited by The Newark Museum for the Weber retrospective exhibition to be held there from October 1 to November 15, 1959. If you are seriously considering this painting, may I suggest that we include this in the shipment, to give you an opportunity to see it in your own environment before the pickup date in New York City for the Newark exhibition. Of course we cannot withdraw this example as it is among the most important in the exhibition, based not only on its quality but on its documentary interest. The date of the picture, 1910, indicates that Weber anticipated the German Expressionists who were then completely unknown outside their circle in Germany, if at all.

I am leaving for Moscow tomorrow but Mr. Allen will be very glad to follow your wishes in the matter. Also, if we should obtain any Jack Levine drawings we shall let you know. We have a huge canvas of his in the gallery but no other examples available.

Sincerely yours,

EGH:ph

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WILLIAM ROCKHILL NELSON GALLERY OF ART  
The William Rockhill Nelson Trust  
ATKINS MUSEUM OF FINE ARTS  
KANSAS CITY 11, MISSOURI  
Cable Address: Nektrust

16 July 1959

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Edith:

Forgive my delay in answering your letter of June 23 to Joe. I am sure that you know he has now left us and will become, after a year's research in Italy, Director of the Museum at Princeton University. I realize that your Gallery has closed but I do want you to know that we have the prints here that you sent on consignment. I am sure you will not mind our retaining them here because we are continuing our Sales and Rental Gallery during the summer, though on a more limited schedule.

Yours sincerely,

*N.M.*  
*entire one*  
*cd*  
Ross E. Taggart  
Associate Curator

RET:MI

July 16, 1959

Mr. William E. Gardin  
Curator of Painting and Sculpture  
The Newark Museum  
Newark, New Jersey

Dear Mr. Gardin:

Several days ago Mr. Hirschland was good enough to telephone me from Barnard, Vermont, where he is staying for the summer. He told me that he would agree to lend the Weber painting *GESTURE* to us so that The Dial Collection could remain complete. However, since he had committed himself to you, he suggested that I write to you and to Weber again asking whether you would be willing to release this from your show.

I hate to be so persistent. On the other hand I would feel very sad if Weber were not included in the historical Dial exhibition.

Many thanks for your courtesy.

Sincerely yours,

EGH:ph

Copy to Mr. Max Weber  
11 Hartley Road  
Great Neck, L.I., N.Y.

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# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

16 July 1959

Mr. L. A. Allen  
Downtown Gallery  
32 East 51 St  
New York, N. Y.

Dear Mr. Allen:

On a recent visit to your gallery, Mr. Wright Ludington, a  
Trustee of this Museum, saw three paintings which interested  
him:

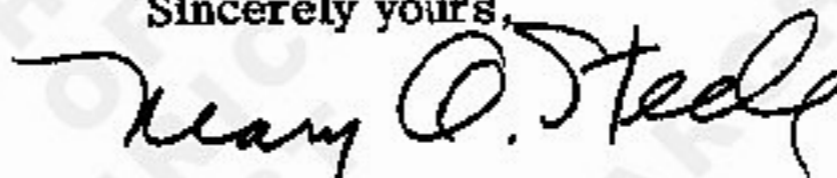
Flagellation  
Crucifixion - both by Rattner

Fate in My Hand - by Kuniyoshi

Have you photographs available of these paintings which you  
could send on to us?

With thanks for your attention,

Sincerely yours,



(Mrs. Mary O. Steele)  
Asst. Director

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July 16, 1959

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

The work of 67 American Artists was selected by a well qualified jury to represent American Art since 1928 at the Moscow Fair. The selection was officially announced on May 31.

On June 3, Representative Francis E. Walter (D.-Pa.), Chairman of the House Committee on Un-American Activities, announced in Congress the results of a "routine check" that he had initiated. These remarks were reprinted in the form of an article in Human Events, June 24, entitled "The Moscow Art Exhibit: Are Americans Selling Communism to the Russians?" and they received the approbation of Senator Bridges (R.-N.H.), who was shocked at the contents and proud of Mr. Walter. I, too, am shocked at the contents but I am not proud of Mr. Walter. *of the article*

Mr. Walter's thesis is that some of the artists (one-third, by his figure) have had Communist or Communist-front associations or sympathies at some time, ergo, their art is worthless or dangerous. They are no longer even worthy of the designation "artist" but become "so-called artists" and their work "so-called art."

Mr. Walter also reminded the Secretary of State in a letter that no more serious charges were necessary for the withdrawal of Government support of American exhibitions in 1956. There is no need to remind anyone of that withdrawal or the behavior of Mr. Dondero, who brought the charges. Now Mr. Walter follows in Mr. Dondero's tracks. It will be recalled that in 1956 Senators Humphrey and Fulbright stood strongly opposed to any withdrawal and recently Senators Hart and Javits have gone on record as being strongly opposed to the suggestions of Mr. Walter. They are to be commended for their judgment, as well as the clarity in the presentation of their arguments.

About Mr. Walter's judgment and critical application of facts, there is some question; a question justified by such statements as the following:

"In passing, Mr. Speaker, permit me to quote certain appraisals made by art critics of the work of Max Weber. These appraisals are taken from a publication copyrighted by the Whitney Museum of American Art in 1949:

"Their ugliness is appalling.

No one is going to believe that nature alone ever made anybody as bad an artist as all this. Such grotesquerie could only be acquired by long and perverse practice.

Here are travesties of the human form, here are forms that have no justification in nature, but that seem for all the world like the emanation of someone not in his right mind, such as one might expect from the inmate of a lunatic asylum....It is difficult to write of these atrocities with moderation, for they are positively an insult to ordinary (sic!) intelligence.

A brutal, vulgar and unnecessary display of art license."

For his own purposes, Mr. Walter would have one believe that these are valid criticisms made by competent authorities as recently as 1949. In fact, they were made in 1911 by asserted critics about work by Weber then being exhibited in New York by Stieglitz. In 1911 there was perhaps some excuse for such criticism. Applied today it sounds absurd. These facts are made absolutely clear in that same 1949 Whitney Museum publication, which was a catalogue of a retrospective exhibition honoring Max Weber. The author of the text of the exhibition catalogue, and director of the museum, is Lloyd Goodrich, a member of the jury that selected the art work to go to Moscow, including that of Max Weber. He is one of those, then, whose judgment is under attack by Mr. Walter. One wonders whether this set of circumstances is due to oversight in the routine check of the files, or whether Mr. Walter is really capable of taking information from an authority whose judgment he doubts, citing it improperly, distorting it and using it as evidence against that same authority.

3.

One can only conclude that "routine checks" of the Un-American Activities Committee files are unreliable, or that Mr. Walter is deficient in intellectual honesty, let alone good taste. I don't care whether Mr. Walter ever learns anything about art. It is his privilege to try. But it is his duty to be more discriminating in his use of the Committee files and the position of trust in which he has been placed.

That the USIA has grown in stature is shown by the fact that none of the selections have been withdrawn, although here and there some thirty works of America's best painters of the past are being added. It is to be hoped that adequate space is provided for the forerunners, and that no one attempts to assail Copley for his Tory views, Morse for his pamphleteering, or Cassatt and Whistler for preferring to live abroad.

Sincerely,



DAVID SELLIN  
Philadelphia, Pa.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

July 16, 1959

Mrs. B. B. Thomas  
169 Schelen Street  
Brooklyn 6, N. Y.

Dear Mrs. Thomas:

The gallery is closed for the summer months and Mrs. Halpert is abroad.

Without more specific data concerning the early American watercolors you mention — such as name of artist, date and place of execution, provenance, etc. — it would be most difficult to hazard a guess as to whether Mrs. Halpert might be interested in them for her Folk Art Gallery.

Sincerely yours,

Margaret M. Babcock

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July 18, 1959

Mr. Martin Tucker  
The University of Wisconsin School of Education  
Department of Art and Art Education  
Madison 6, Wisconsin

Dear Mr. Tucker:

Mrs. Halpert is on her way to Europe and is not expected back in the gallery before it reopens after Labor Day.

Until her return your letter of July 13th will be held for her.

Sincerely yours,

Margaret M. Babcock

[1959]

ROBINHOOD FARM  
ROBINHOOD, MAINE

July 17<sup>th</sup>

Dear Edith,

I just had a letter from  
Mrs Lathrop Brown including  
your letter - in which she says  
for Bill to do whatever he wishes  
about her "Mother and Child".  
Of course Bill would be happy  
to have it in your Dial show-  
if it won't overlap with the  
Whitney Retrospective - I'll  
have the dates to you - and  
hope they dovetail neatly -

I believe it is also to be

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

shown in the Retrospectives  
show when it goes to Miami.  
She spoke of picking it up  
there but I think it is also  
going other places with the  
show - which won't make  
(This building a boat House!)  
any difference to her. Bill is  
still in New York - by the way -

Not off to Russia yet? We  
enjoyed your telling off the  
state department and Ike!

Sunshine for the first time  
- well almost - since June  
1st!

Have a wonderful trip  
Marguerite

July 17, 1959

Mr. Thomas S. Cheney  
68 Main Street  
Danbury, Connecticut

Dear Mr. Cheney:

I located the contract which I had placed in the vault, and it is now enclosed. I certainly hope that it can be registered promptly as I still have a vague fear about this deal falling through, particularly since Mr. Bolmer is so active in the anti-soning project. It seems hardly reasonable that he would be so concerned for a friend or friends, and most rational that he is doing it for himself however.

Also, I am enclosing a check for \$12,600, made out as you requested and hope that the matter will be closed before I return, about the 15th of August.

Many thanks for your cooperation.

Sincerely yours

Not to publishing information regarding sales transactions, and neither are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

# NORTH SHORE ART FESTIVAL

MAY 1st through MAY 10th, 1959  
100 Cutter Mill Road, Great Neck, N. Y.

July 17, 1959

HONORARY CHAIRMAN  
MRS. SELIG S. BURROWS  
ADVISORY COMMITTEE  
MR. and MRS. WILFRED P. COHEN  
MR. LLOYD GOODRICH  
MR. and MRS. PAUL M. HIRSCHLAND  
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DR. and MRS. JOHN L. MILLER  
ADM. and MRS. GORDON McLINTOCK  
MR. GEORGE NEMENY  
MR. EDGAR C. SCHENCK  
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FESTIVAL CHAIRMAN  
MRS. ARNOLD SALTZMAN  
MRS. HENRY SCHWARTZ  
ARCHITECT  
MR. RENE BRUGNONI  
PATRONS COMMITTEE  
Honorary Chairman  
HON. GENESTA M. STRONG  
Chairman  
MRS. ARTHUR E. ADDELSON  
East Williston  
MRS. MILTON D. OROWITZ  
Great Neck  
MRS. ANITA MILLER  
Manhasset  
MISS MIMI BENZELL  
Port Washington  
MRS. RICHARD D. HAUSMAN  
Roslyn  
MRS. GABRIEL SCHWARTZ  
LOAN COLLECTION  
MRS. MANVILLE H. ABRAMSON  
MRS. MARK WEISMAN  
MR. WILFRED P. COHEN  
MR. FRANK KLEINHOLZ  
COLLECTION FOR SALE  
MRS. LEON SILBERSTEIN  
MRS. EDMUND MAREIN  
MRS. NORMAN BLANKMAN  
PUBLICITY  
MRS. ABRAHAM L. SHAPIRO  
MRS. MILTON S. GOULD  
PROGRAM  
MRS. THEODORE G. HOLZAGER  
SCHOOL LIAISON  
MRS. IRVING BRECHER

Dear Mr. Allen  
We have your request for  
information re the prints sold  
at the North Shore Art Gallery  
during ~~April~~ May 1 - 10<sup>th</sup>, paid  
for by check dated 5/15/59.

These were:

Sacco + Vanzetti with words - B. Shatta  
Sacco + Vanzetti - Ben Shahn  
wheatfields - Ben Shahn.

Thank you for your courtesy -

Jan R. Saltzman  
(Chairman Festival 1959)



Sponsored by the NORTH SHORE CHILD GUIDANCE ASSOCIATION, 47 Plandome Road, Manhasset, N. Y.

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EDITH HALPERT

DOWNTOWN GALLERY

32 East 51 St

NEW YORK, N.Y.

U.S.A.

MIT LUFTPOST  
20 Pfennig

Dear Edith: Here in Berlin (West!) and elsewhere, I've been reading in N.Y. Herald Tribune (German edition) about your DIFFICULTIES in selecting American artists for showing over HERE. You have my sympathy & understanding (!), I saw huge show at Kassel today, international, but most U.S. artists the wild stable chosen by M.M.A. ... They needed some from your gallery - and some Jaxons!! Our best, Mary & Jerry Bywaters.

Jon Sleen / Der Wirtshausgarten  
Katalog Gemäldegalerie Berlin Nr. 795

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE JUNIOR COUNCIL OF THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 CABLES: MODERNART, NEW-YORK

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HARMON H. GOLDSTONE, VICE-CHAIRMAN  
WALTER BAREISS, VICE-CHAIRMAN  
MRS. E. POWIS JONES, SECRETARY  
PETER A. KUSEL, TREASURER

July 20, 1959

Dear Mrs. Halpert:

This is to inform you of the sale of the Milton Hebard sculpture, PICADOR. Enclosed please find purchase order no. 21654 for \$425. plus \$12.75 city sales tax collected and less the Art Lending Service handling charge of 10%. If you will be good enough to bill the treasurer's office in this amount they will issue you a check.

Many thanks for your cooperation in this matter.

Sincerely yours,

*Muriel Davis*  
Mrs. Daniel B. Davis  
Executive Secretary  
Art Lending Service

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st St.  
New York, N. Y.

enc.

MMD/jc

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE NEWARK MUSEUM  
NEWARK 1, NEW JERSEY



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MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director  
TELEPHONE: MITCHELL 2-0011

July 20, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Weber has telephoned me concerning the Hirschland picture. He has been in communication directly with Dr. Hirschland and they have decided that the picture should be in our exhibition here in Newark. I regret that the two exhibitions are being held simultaneously and only hope that Mrs. Davis' 1917 painting can be exhibited in your show, so that Mr. Weber can still be represented.

Mr. Weber has told me that he is writing to you also; as I mentioned earlier, we feel we should leave the matter completely in his hands.

Sincerely yours

W. H. Gerdts

William H. Gerdts  
Curator of Painting  
and Sculpture

:lc

1909 : 50th Anniversary Year  
1959

WORCESTER ART MUSEUM  
55 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 2-4678  
CABLE ADDRESS WORCART

July 20, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

The Dehn, Gropper, Lachaise, Robinson, Sheeler and Sterne are all part of The Dial Collection and will be available. We borrowed the Bellows from the A.R. Wiggin Collection of the Boston Public Library, but I would imagine you could more easily get a copy in New York. If not, will you kindly write to the library for permission. The Pascin, "Maltese Family" belongs to Dr. James Sibley Watson and I imagine might be available as you are inviting the Hildegard Watson, "A Drawing," no. 228, which belongs to Dr. Watson also. The drawing of Gaston Lachaise by Marguerite Zorach is the property of the artist.

There seems to be some confusion about the Kent from The Phillips Gallery. It was on your original list, however, the only two works which received clearance belonging to The Phillips Gallery are "Along the Erie Canal" by Davies and "Portrait of Albert P. Ryder" by Miller. Perhaps you decided not to ask for the Kent.

So far we have received releases only from Santa Barbara in regard to the Sheeler: Lipchitz for "Harlequin with Clarinette"; the Philadelphia Museum for Marin's "Singer Building"; and "Spring Thaw" by Charles Burchfield from Andover. I assume that the other releases will be in our hands since we will require them for our files.

Wish you a splendid trip in Russia.

Sincerely,

*Daniel Catton Rich*  
Daniel Catton Rich

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WORCESTER ART MUSEUM  
35 SALISBURY STREET  
WORCESTER, MASSACHUSETTS

TELEPHONE PLessant 2-4678  
CABLE ADDRESS: WORCART

July 20, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert,

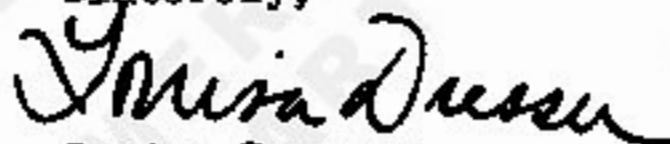
Your letter of July 7, to Mrs. Cummings concerning the painting Sound has been forwarded to Worcester by Mrs. Cummings, because this particular picture is not the property of Mrs. Cummings but is a part of The Dial collection. I am happy to assure you that it can be included in your exhibition at The Downtown Gallery together with American works in The Dial collection.

I notice that on your original list of objects requested for this exhibition you include the bronze head of E. E. Cummings, by Gaston Lachaise, which is the property of Mrs. E. E. Cummings and I am wondering whether you have also written to her for permission to include it in your exhibition.

I am glad you are going to have this group of works at your gallery. It will make me feel less down-hearted at having the exhibition here come to an end.

With all good wishes for your trip, I am,

Sincerely,



Louisa Dresser  
Curator

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researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

CCA-PRG  
T-11-11-42

1953 JUL 21 AM 11:42

CONFIRMATION

NR054-WAT NY 27 LCG

NEW YORK 7-21-59 1139R

ORDER DIV

LCG WA

SHAWN WHEAT FIELD SERIGRAPH PRINT AVAILABLE AT \$75

LESS 10 PERCENT

THE DOWNTOWN GALLERY 32 E 51 ST NYC

SHAWN \$75 10

1140R/JG

14

Letter  
ART IN AMERICA

July 21, 1959

Mrs. Edith Gregor Halpert  
Newtown  
Connecticut

Dear Edith:

We are delighted to inform you that you have been voted an  
"Honorable Mention" for this year's ART IN AMERICA ANNUAL  
AWARD for a major contribution toward furthering interest  
in American art.

Sincerely yours,

Jean Lipman  
Editor

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

July 21, 1999

Rabbi Benjamin M. Kahn, Director  
B'nai B'rith Hillel Foundation  
Pennsylvania State University  
224 Locust Lane  
State College, Pennsylvania

Dear Rabbi Kahn:

Mrs. Halpert is in Europe and the gallery is closed  
for the summer. However, we do have a print of the  
"Alphabet of Creation" which sells at \$85 unframed.  
I shall be glad to send this print to you. Kindly  
let us know.

Sincerely yours

Not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



## CONTEMPORARY PAINTINGS

HOTEL TRAYMORE  
ILLINOIS AVENUE AND BOARDWALK  
ATLANTIC CITY, NEW JERSEY  
PHONE ATLANTIC CITY 4-3021-4-1712

July 21, 1959

Mr. Lawrence Allen  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Larry:

Must you always be right! Enclosed is  
our check for \$102.00 for two "Calabenes"  
(we have since sold another) plus a Shahn  
"Cats Cradle".

We did not receive an invoice for the  
"Louis Armstrong" drawing. Please let  
us know the price on that.

Sincerely,

*John S. Sussman, For*  
Terry Dintenfass

TKD/hj  
enclosure

Director  
MRS. ARTHUR DINTENFASS

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searchers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

# STEIN, HALL & CO., INC.

285 MADISON AVENUE  
NEW YORK 17, N.Y.

ESTABLISHED 1896

July 21, 1959

Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Sometime ago I purchased from you the following  
paintings:

(Oil) - J. LEVINE - "THE OATH"

2/54 17.00

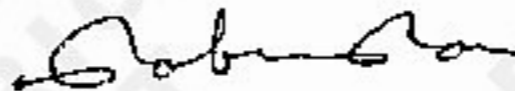
(Water Color) - L. FEININGER - "INTERVENTION"

12/55 5.50

Would you be good enough to advise me by return  
mail, in the stamped, self-addressed envelope en-  
closed, the prices I paid for these pictures and  
the dates on which they were purchased?

Thank you.

Sincerely yours,



Robert Rau

RR:bs

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# The Jewish Community Center of Greater Washington

16th Street at Q Washington 6, D.C. DUpont 7-6162

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\*Past Presidents

ROBERT H. WIENER, Executive Director

July 22, 1959

The Downtown Gallery  
32 East 51st Street  
New York, New York

ATTENTION: Mrs. E.G. Halpert

Dear Mrs. Halpert:

You have been recommended to us as one of the outstanding dealers in the United States with the exclusive agency of such artists as O'Keefe, Kuniyoshi, Rattner, Shahn, Weber and Marin, etc.

Our Center which was dedicated by President Calvin Coolidge is the only Center of its type in all of metropolitan Washington and is spending a tremendous amount of money to increase its position as the cultural center of this community. The private benefactors have determined to make this Center not only outstanding in the community but also nationally since we serve thousands of visitors annually. This fall we expect to have the President of the United States rededicate our new and improved facility to its wider scope.

As part of a greater plan we are installing a new museum and gallery to better serve our needs. In this connection, we should like to have a complete showing of one or more of your artists in December of this year. Do you think it possible to arrange such a display of one of your artists?

We will encourage sales of all works so displayed and if we are given the prices we should be glad to help in making sales without any compensation. It is our considered opinion that this can result in a fine show for us and a profitable venture for you.

May we hear from you?

Sincerely,

*Morris Kraft*

Mrs. Morris Kraft, Chairman  
Art Committee

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FELIX LANDAU GALLERY

702 N. La Cienega

Los Angeles 46, California

Olympia 2-1444

July 22, 1959

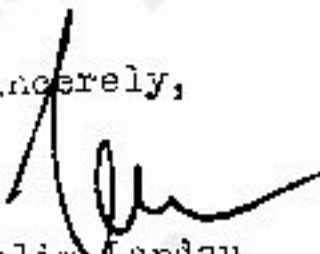
Dear Larry:

A Client of mine has inquired after a little Ben Shahn drawing of a boy or boys behind a screen door, priced at \$350.00. If this is still available, please send it out to me.

I'm enclosing check for \$1276.00 in settlement of my account to date.

Best regards,

Sincerely,

  
Felix Landau  
Felix Landau Gallery

Mr. Lawrence Allin  
Downtown Gallery  
32 East 51st. St.  
New York 22, N.Y.

FL:mm  
enc.

July 22, 1939

Mrs. Mary O. Steele, Asst. Director  
Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Dear Mrs. Steele:

As our photographer is away until after Labor Day,  
I was not able to order the prints you requested.  
However, I have removed these from our master books  
and would appreciate very much having them returned  
-- especially the Rattner "Crucifixion in Blue" as  
we do not have the negative.

If you wish to have these paintings sent to you on  
approval, I shall be glad to do so.

Sincerely yours

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

WORCESTER ART MUSEUM  
WORCESTER 8, MASSACHUSETTS

TELEPHONE PL 7-4678

July 22, 1959

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:


We have now been able to come to a decision about a date  
when it will be possible to deliver the Dial material to you.

Our truck will go to New York on September 14 and leave  
the material with Budworth who will deliver to you the  
following day, September 15.

This is the very earliest time this can be accomplished,  
and we hope that it will be agreeable to you.

With kindest regards always,

Sincerely,

  
Daniel Catton Rich  
Director

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may be published 60 years after the date of sale.



State of New Jersey  
DEPARTMENT OF EDUCATION

DIVISION OF THE  
STATE MUSEUM

STATE HOUSE ANNEX  
TRENTON 25

July 23, 1959

Mr. John Marin, Jr.  
The Downtown Gallery, Inc.  
32 East 51st Street  
New York 22, New York

Dear Mr. Marin:

During the summer the State Museum is visited by many people who come from distant States. In order to give these visitors an idea of the cultural activity and high level of artistic achievement of this area, we would like to continue the exhibition CONTEMPORARY PRINTMAKERS through Sunday, September 20th. We hope you will find it possible to permit us to keep Ben Shahn's "Wheat Field" and "The Passion of Sacco and Vanzetti" for this extended period of time. A post card for your convenience in replying is enclosed.

You may be interested to learn that the exhibition has had 33,319 visitors to date and that 11 of the prints have been sold.

Cordially yours,

*Kathryn B. Greywacz*  
(Mrs.) Kathryn B. Greywacz  
Director, State Museum

KBG:bko  
Enc.

P. S. We are planning to purchase the print "Wheat Field", may we retain the exhibition print? Also we would like to purchase Shahn's recent work - something about molecules with a stringed musical instrument in it. Could you send a copy of this to us for our consideration?

*Should payment be made out to gallery - and is a educational discount allowed? K.G.*

Prior to publishing information regarding sales transactions, newspapers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

July 23, 1959

Mr. L. A. Allen  
The Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Mr. Allen:

We are enclosing receipt for the Karfiol, which, as shown on the condition report, arrived in damaged condition.

The damage has been examined by both the Express Agency representative and our insurance adjuster. We have also written to Budworth.

There is a very able restoration man here in Santa Barbara who does work for museums and collectors. We have consulted him, and he can make the repairs next week in time for the exhibition if you can send us immediate authorization. His estimate for this work is approximately \$50.00, and he will need three or four days for its completion.

With careful handling, the painting can be made presentable for exhibition in the event you can not authorize the restoration in time to have it done next week before the exhibition opens.

Will you please send us a telegram immediately upon receipt of this letter giving us instructions?

Sincerely yours,

*Gertrude R. Egner*  
(Mrs.) Gertrude R. Egner  
Registrar

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July 24, 1959  
65 Avenue A  
New York, N.Y.

Dear Sir:

I am interested in exhibiting in your gallery. Am enclosing a self addressed card for any information you can give me.

At present, I have a one-man show at the Coffee Mill, 46 W. 56th St., if you wish to see my work.

Thank you,

Sincerely yours,

*St Anthony*

July 24, 1959.

Mr. Alan  
The Downtown Gallery  
32 East 51st Street  
New York, 22, N.Y.

Dear Mr. Alan:

We are happy to inform you that we have sold all four of the Ben Shahn silkscreens which we took for the summer on consignment.

In view of the fact that there is a great demand for Shahns from our customers, we are hoping that you will let us have a few more on consignment for the remainder of the summer.

If you can let us have any, we would appreciate your putting them aside for us. I shall be in New York on July 30 and 31 and I will call you or stop in at the gallery to pick them up.

Thank you very much, and best regards from Mrs. Esman and me.

Sincerely,  
*Suzanne Lubell*  
Tanglewood Gallery

WEISSBERGER & FROSCH  
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER  
AARON R. FROSCH  
CABLE "ARNWEISLAW, N. Y."

120 EAST 56<sup>TH</sup> STREET  
NEW YORK 22, N. Y.  
PLAZA 8-0800


July 24, 1959

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Edith:

I know that you are probably off in Russia at this moment, but herewith anyway check to the order of The Downtown Gallery in the amount of \$2000. as further payment on account of the Zorach "The Family". Phone me when you get back so that we can have a date. Fond regards.

Cordially,

  
L. Arnold Weissberger

LAW:agg  
encl.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

MR. AND MRS. ALBERT HACKETT  
10664 BELLAGIO ROAD  
LOS ANGELES 24, CALIFORNIA

Saturday  
July 25th,  
1959

Dear Mrs. Halpert:

Our two pictures....the Shahn drawing  
and the Fink....arrived safely and  
now adorn our walls. The Shahn silk  
screen of Sacco and Vanzetti that was  
sent ~~the~~ Fred Zinnemann also arrived  
but not our S. and V.S.

We have waited this long before telling  
you thinking they might have been sent  
with Mr. Zinnemann's. Mr. Z. was in  
Australia and just got back.

We thought your statement in the papers  
in the Russian art controversy was just  
fine.

Best wishes from  
us both,

*Albert Hackett.*

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



PARK GALLERY · 20960 GREENFIELD · OAK PARK 37, MICH. · Lincoln 8-8255

DIRECTORS:

Donald F. Morris  
Bernard R. Cohen

July 25, 1959

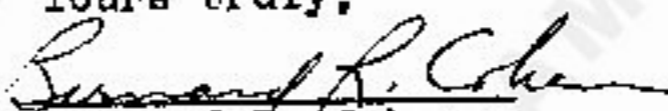
Mr. Lawrence Allen  
The Downtown Gallery  
32 E. 51 Street  
New York 22, New York

Dear Mr. Allen,

We have recently acquired a watercolor by Arthur G. Dove, dated 1932, titled "Wet Sunset". It was in the Dove Exhibition at the San Francisco Museum of Art, numbered by the museum 1751.47 and received by them on 4/18/47, on loan from your gallery. There is still a label on the frame back from Steiglitz at his 509 address. It measures 5" X 7", and is signed "Dove".

We have not been acquainted at all with the current market value of Dove's work and would appreciate your giving us some idea of the current fair value of this work.

Yours truly,

  
Bernard R. Cohen

gc/bo

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MRS. B. J. SAMPSON  
7000 NORTH BARNETT LANE  
MILWAUKEE 17, WISCONSIN

July 25, 1959

Downtown Gallery  
32 E. 51  
New York, NY

Dear Sirs,

About one week ago I purchased the sculpture "Picador" by Milton Hebold from the Museum of Modern Art's lending department on consignment there from your gallery. Since you must handle Hebold's work, I wonder if you could send me a biography of him, or any other information you have on him and his work. Would also appreciate

2.

MRS. B. J. SAMPSON  
7000 NORTH BARNETT LANE  
MILWAUKEE 17, WISCONSIN

knowing the technique used on my sculpture. Is it cast, or how done. We also wondered if it is customary to sign a piece of sculpture in any way.

I will appreciate hearing from you.

Sincerely,  
(Mrs B.J.) Carol Sampson

[1959] 29 July

Mrs. Halpern - Per talk with McClelland

1. Rails - or supports for ropes are due to be installed starting noonish today. If they do not work they will install metal rails. Dennis is in charge.

2. Preston is trying to get 4 fans from the Embassy. He will turn them over to you. Boris Shapo will assist in installation if needed.

3. Industrial vacuum cleaners have been ordered flown in. They should be here in few days for one good cleaning a day.

4. Paving with asphalt of pavilion will start tonight. The dome was done last night.

5. Write out what signs you need a fine request to Wallace Littel.

July 27, 1959

Mrs. Jean Lipsman, Editor  
Art in America  
635 Madison Avenue  
New York 22, N. Y.

Dear Mrs. Lipsman:

Your request for a photograph of Mrs. Halpert arrived several days after she had left for Russia. When she returns on August 15th I am sure she will be glad to send you a glossy photograph -- if this is not too late for your publication date.

Sincerely yours

# DETROIT MEMORIAL HOSPITAL

1420 ST. ANTOINE STREET • DETROIT 26, MICHIGAN • WOODWARD 1-4461

DEPARTMENT OF RADIOLOGY  
James E. Lofstrom, M. D.

July 27, 1959


Miss Edith G. Halpert, Director  
Consultation Service - The Downtown Gallery  
32 East 51st Street  
New York, 22, New York

Dear Miss Halpert:

Thank you for your letter of July 15th.

I hope that you are having or will have had a wonderful experience in Moscow. I appreciate your willingness to come to New York in advance of your regular opening, however, we have made arrangements to come into New York on September 8th and will plan to see you on the 9th. Will look forward to seeing you at that time.

Sincerely yours,

  
James E. Lofstrom, M. D.

jel.rdp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 27, 1939

Mr. Robert Rau  
Stein, Hall & Co., Inc.  
285 Madison Avenue  
New York 17, N. Y.

Dear Mr. Rau:

As you no doubt know, Mrs. Halpert is in Russia  
and the gallery is closed until September 8th.

Inasmuch as I do not have access to the records  
at this time, I cannot give you the information  
requested in your letter of July 21st.

I hope this does not inconvenience you.

Sincerely yours

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

**SUNNY HILL FARM  
R. F. D. NO. 1, NEWPORT, NEW HAMPSHIRE**

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N.Y.

27 July, 1959

Dear Mrs. Halpert;

I regret the delay in our answer to your letters of July 6 and July 16, but during these summer months most of our mail is forwarded to us at our New Hampshire address.

Certainly we shall be very pleased to place our Marsden Hartley oil NEW MEXICO RECOLLECTIONS #3, at present in the Dial Collection exhibit at the Worcester Museum, on loan to you after latter expires.

I am enclosing a copy of this letter to the Worcester Museum to cause no further delay in the release of the Marsden Hartley to you.

Sincerely yours,

Dr. and Mrs. Louis R. Wasserman  
1200 Fifth Ave.  
New York City, N.Y.

July 28, 1959

Allen

Dear Mrs. Halpert:

Sokolniki Park must be a mad house from the reviews we have been getting on this side. However, there has been no mention of the art. Naturally we assume that it too is creating some excitement.

Mr. Devree called this morning and mentioned you were writing an article for the Sunday Times. He asked for photographs of the Marin "Movement - Sky and Sea" and Spencer "In Fairmount". We all look forward to reading what you have to say about the exhibition.

The gallery has been rather quiet, which has been somewhat of a God send, as I was completely exhausted - what with the continuous blasting at the corner. When working in the basement each blast loosens the plaster which falls between the walls down there, and with the heavy explosions the noise sounds as if a wall has collapsed. So, who wouldn't be a nervous wreck?

Talked with Mrs. Kramer who is getting along fine. Although she hasn't been out, she does sit in the garden and is rapidly recovering from the operation. She talked with some friends who were in Russia for the opening who were very excited about the entire exhibition..

A letter from Mr. Melamed -- "We are very fond of the Weber, but are still undecided about purchasing. The price might be right but we have others of the German Expressionists and we do not feel that we would like to pay more than \$3000-\$3500.....Mrs. Halpert mentions a large Levine canvas in her letter. We would be interested. Can you give us the details - photo and price?

Art in America.....We are delighted to inform you that you have been voted "Honorable Mention" for this year's ART IN AMERICA ANNUAL AWARD for a major contribution toward furthering interest in American art. The \$1000 cash award was won this year by Lloyd Goodrich.

Mrs. Steele of Santa Barbara wrote for photographs of the Rattner "Flagellation" "Crucifixion" and "Fate in My Hand" by Kuniyoshi for consideration. Evidently Mr. Ludington saw these when he was last in the gallery.

Sara just telephoned to inquire about you.

Albert is quite well and very happy - polishing and waxing.

Checked with Dick and everything is alright in Newtown.

I do hope that you have been able to find some time to relax and get some rest. With best wishes.

Sincerely

*Devree*

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LAWRENCE C. GUMBINER ADVERTISING AGENCY  
INC.

655 Madison Avenue, New York 21, N.Y.

TELEPHONE: TEMPLETON 8-1717

July 28, 1959

The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Gentlemen:

I am returning the print of the Ben Shahn painting  
which you sent to me.

Thank you for your cooperation.

Very truly yours,

*Philip Parker*

Philip Parker

ar  
enc.

*Photo ret'd*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

July 28, 1999

Mrs. Morris Kraft, Chairman  
Art Committee  
The Jewish Community Center of Greater Washington  
16th Street at Q, N. W.  
Washington, 6 D. C.

Dear Mrs. Kraft:

As you no doubt know, Mrs. Halpert is in Russia with  
the American Exhibition, and the gallery is closed  
until September 8th.

I believe Mrs. Halpert would be happy to cooperate  
with you in your plans, and shall pass your letter on  
to her for a reply immediately upon her return.

Sincerely yours

**A. KIEHL**

Entreprise Générale de Construction

99, av. Jean-Jaurès  
STRASBOURG-NEUDORF

TÉLÉPHONE: 34.00.50

REGISTRE DE COMMERCE A 34512  
BANQ.: CIAL NEUDORF, 96/14/01077N

July 28, 1959

THE DIRECTOR of  
DOWNTOWN GALLERY  
32 E. 51st St.

NEW YORK 22

Dear Sir,

I have had your honourable address from  
The Lord Mayor of NEW-YORK, with intimation to sell pictures  
which I painted.

I send you with separated post three pictures  
to show you my fashion of painting, and if you anticipate to  
give me some orders, I shall only work for your house.

For these first pictures, I leave you the attention  
to pay me what you will judge for yourself.

Include a photo of my-self, I am 21  
daughter of a Building-Contractor and my "Violon & Trugues"  
is painting.

I should be very pleased to hear from you  
very soon, and,

Receive, Dear Sir, my anticipates thanks

Yours faithfully

Yvonne Kiehl

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

rise to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Yvette Kiehl  
July 28, 1959



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Yvette Kiehl  
July 28, 1959

KIEHL YVETTE  
99, Av. Jean-Jaures  
Strasbourg - Neudorf  
3-Rhin  
FRANCE

COPY

32

July 28, 1959

Mr. J. Leopold  
32 East 51 St.  
New York 22, N.Y.

Dear Mr. Leopold:

This will acknowledge receipt of your letter dated July 27, 1959 terminating your lease on September 30, 1959 for Apartment 5H at 32 East 51 Street. It is understood that you will quit the premises on or before this date.

We are sorry to lose one of our best tenants.

Sincerely,

I. M. SCHWARZKOPF, INC.

Irving M. Schwarzkopf

IMS:sbz

cc: Mrs. Edith Halpert

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

# SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

MA 098 GOVT PD AR= WASHINGTON DC 20 320PME= 1999 JUL 20 PM 4 02

DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

PLEASE RESERVE AND CONFIRM AVAILABILITY SHAHN WHEAT

FIELD SERIGRAPH PRINT. TELEPHONE REPLY WATKINS 4-1000

EXTENSION 310 NY FOR TELETYPE TRANSMITTAL=

ORDER DIVISION LIBRARY CONGRESS=

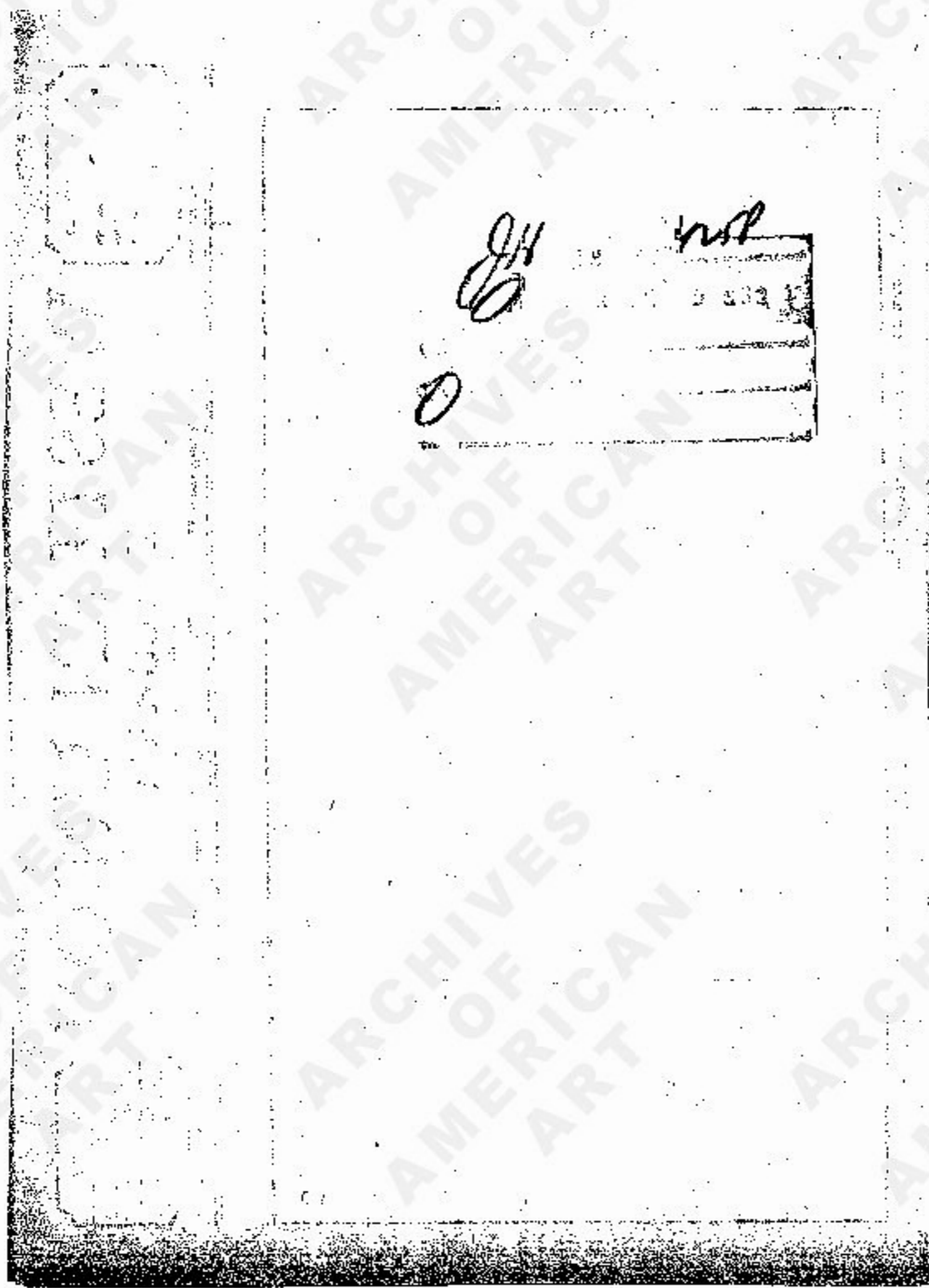
SENDER  
WAITING



TELEGRAPH ANSWER

WE SOLICIT SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

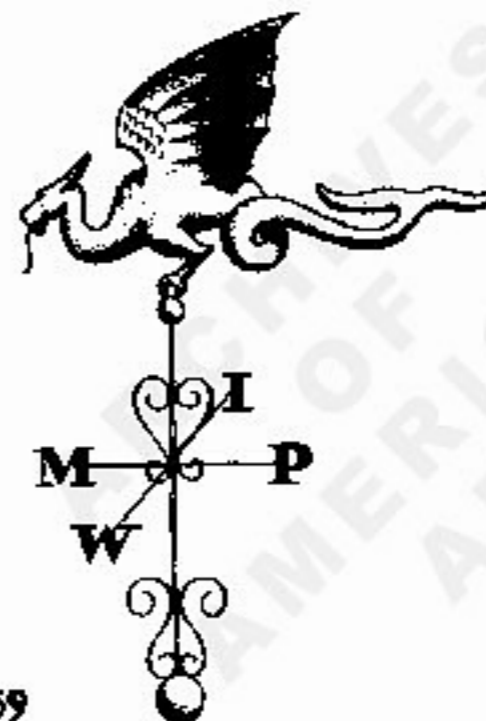
rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



COMMUNITY ARTS PROGRAM  
RICHARD B. K. McLANATHAN  
DIRECTOR

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENESSEE STREET • UTICA 4, NEW YORK • TELEPHONE [REDACTED]  
[REDACTED] 7-0000



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July 30, 1959

The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Gentlemen:

We should like to have a photograph of the painting PARABLE by Ben Shahn which was lent to you for exhibition last spring. Since it was used as the cover for your catalogue on that exhibition, possibly you could supply us with prints. I enclose a Purchase Order, and should appreciate it if you can send the prints as soon as possible, as we would like to include it in our Year Book which is now nearly ready for the press.

If you cannot supply even one print of this painting, can you let me know immediately the name of the photographer so that I can order direct from him?

Very truly yours,

*Frances R. Reynolds*

Frances R. Reynolds  
Registrar

Encl.

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32 E. 51 ST.



**THE CITY OF NEW YORK  
PRESIDENT OF THE BOROUGH OF MANHATTAN**

**HULAN E. JACK  
PRESIDENT**

**OFFICE OF  
THE COMMISSIONER OF BOROUGH WORKS  
21ST FLOOR, MUNICIPAL BUILDING  
NEW YORK 7, N. Y.**

JULY 31, 1959

32 E. 51 ST. CORP.  
(E.C. HALPERT, PRES.)  
32 E. 51 ST.  
NEW YORK 22, NY

Owing to your failure to comply with notices sent you to 32 E. 51 ST.  
RELAY SIDEWALK WHERE NECESSARY.

this Department is prepared to perform said work in which event the  
cost thereof will be assessed against the property.

Unless this work is started on your behalf within ten days  
of date of this notice, we will proceed therewith.

If there is any reason why such action should not be taken,  
please notify this office forthwith.

Very truly yours,

**ANTHONY J. DONARGO**  
Chief Engineer.

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NATIONAL ASSOCIATION OF BROADCASTERS  
1771 N STREET, N. W., WASHINGTON 6, D. C., DECATUR 2-9300

STANLEY RAIFE  
PUBLIC RELATIONS SERVICE

July 30, 1959

Dear Sir:

I should like to purchase a serigraph  
print of Ben Shahn's Wheat Field. Please bill me  
for the \$45 listed in the Library of Congress  
catalog to my home address:

2620 Woodley Place N.W.

Washington, D. C.

Thank you for your consideration.

Sincerely,

*Stan Raife*

July 31, 1959

Miss Frances R. Reynolds, Registrar  
Nelson-Williams-Proctor Institute  
310 Gansevoort Street  
Utica 4, New York

Dear Miss Reynolds:

I am indeed sorry, but we do not have a photograph  
of the Ben Shahn "Parable". Our photographer -  
Oliver Baker - is away until after Labor day, there-  
fore I cannot order the prints for you.

Sincerely yours

rior to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
is published 60 years after the date of sale.

July 31, 1959

Mr. S. Raiff  
2620 Wadley Pl N. W.  
Washington D. C.

Dear Mr. Raiff:

Thank you for your letter.

The price on the Ben Shahn serigraph "Wheatfield" is \$75 and has been selling at this price from the beginning. The price quoted in the Library of Congress of \$45 was an error. If you should like to have the print at \$75 we shall be glad to send you one immediately.

Sincerely yours

not to publishing information regarding sales transactions, and neither are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

# USSR EXHIBITION, New York Coliseum, July-August 1959

## Fine Arts Section

1 Portraits  
2 Landscapes  
(seascapes)

3 work scenes

4 war scenes

5 still lifes

date of Category  
painting / 1 2 3 4 5

Artist	date of birth	Title (all oils except as noted)	date of painting	Category	1	2	3	4	5
Aitiev, G.	1912	Noon on the Dzailow (*with figures)	1949			x*			
Borhil, M.	1911	Nurse	1955			x			
Brodsky, I.	1883 d.1939	Lenin in Smolny	1930 (W. Hammett)			x			
Chuikev, S.	1902	Daughter of Soviet Kirghizia	1948			x			
Deinaka, A.	1899	Suburbs of Moscow	1941-2				x		
" "	"	Expanse (*with frieze of girls)	1944				x*		
(Dzhaparidze, U.M.)	?	Parting Word (removed from show)	? gift to Nixon						?
Gerasimov, A.	1881	After the Rain (*and interior)	1935				x*		
" "	"	Group of Oldest Artists (+group)	1944			x+			
Gerasimov, S.	1885	Willows (b&w) (dated 1953)	1954				x		
" "	"	Spring Again	1954				x		
" "	"	Mother of a Partisan (dated 1943)	1943-50						x
Gluck, G.	1912		1954					x	
Gorelev, G.	1889	Steelmaker	1949			x			
Gritsai, A.	1914	(pastel)	1956				x		
Iohansen, B.	1893	Communists under Cross-Examination	1935						x
Kalnins, E.	1904	Regatta (seascape with boats)	1954				x		
Katzman, E.	1890	Nina Zolotova, Leader of a Communist Work Team at the Likhachov Auto Plant "pastel"	1958-9			x			
Khandjyan, G.	1926	On the Shore of Lake Sivan	1957					x	
Klychev, I.	1923	Tai Mou-Toung, Chinese Painter	1957			x			
Konchalovsky, P.	1876 d.1957	Prekefieff	1934			x			
" "	"	Wine and Ham	1948						x
" "	"	Lilacs	1958						x
Korin, P.	1892	Gorky	1932			x			
" "	"	Saryan (artist also exhibited)	1958			x			
" "	"	Kukryniksy (3 artists, q.v.)	1958			x+			
Kostetsky, V.	1905	The Return	1947						x
Kukryniksy (composite name of)									
Kupriyanov, M.	1903	"The End" (Hitler's Last Hour in the Bunker of the Reichschancellerie)	1947-8						x
Krylov, P.	1902								
Sokolov	1903								
Laktionov, A.	1910	Letter from the Front	1947						x
Levitin, A.	1922	"Portrait of F. Lisako, Noted Calf Tender of the Leansoye State Farm"	1951			x			
Nepriyatov, Y.	1909	(3 subway tunnelers)	1958/9						x
Nesterov, M.	b.1882, d.1942	Severtsov, Academician	1934			x			
" "	"	Pavlov	1935			x			
" "	"	Vera Mukhina, sculptress	1940			x			

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Artist	date of birth	Title	date of painting	Category	p. 2				
					1	2	3	4	5
Nissky, G.	1903	• Moscow Winter <i>Guglielm</i>	1951✓			x			
"	"	Moscow Suburban Circuit	1956/7			x			
Oreshnikov, V.	1904	(portrait of a worker)	1958/9	x					
Plastov, A.	1898	(work scene)	1951				x		
(Podlyaski, Y.?)	1924	• Spring Is Approaching (removed from show)	1952	given to Eisenhower)					
Roman, V.	1902	On a Raft (1 of 3 admired by Ike)	1947				x		
"	"	Fisherman (*portrait workscene)	1958		x*				
Saryan, M.	1880	Village of Mkhachian (*with figures)	1949			x*			
" (see Korin)	"	Burakan	1958			x			
Serov, V.	1910	Delegates from the Villages Visiting Lenin during the Revolution (*portrait+workscene)	1950					x*	
"	"	Waiting for a Signal	1957					x	
Tansybayev, N.	1926	(landscape)	1957			x			
"	"	"	1958			x			
"	"	"	1958			x			
Trufanov, M.	1921	Blast Furnace Man	1955		x				
Tulin, Y.	1921(?)	"The Lena River 1912"	1912?					x	
Yablonskaya, T.	1917	(work scene) (dated 1950)	1950				x		
Yefanov, V.	1900	Grandfather with His Granddaughter	1957		x				
"	"	P. L. Kapitza, Hero of Socialist Labor	1958/9		x				
Zardarian, O.	1918	Spring (*with Gauguinesque figure)	1956			x*			

20 10 6 8 2

Also: approx. 29 pieces of sculpture, of which 17 bronzes, 8 marble, 2 granite, 1 terra cotta, 1 chromed wood mostly busts, including Whitman, Dostoevsky, Pushkin, Gorky, Tagore, Lenin

32

Also miscellaneous graphics, (1 watercolor "wash", 1 "wash, ink, gouache"), drawings with wash, mostly illustrations for books; 3 pencil portraits (including one by Serov)

Also, generous display of children's art in cultural-educational section

Note: sign says 853 museums in 1958  
213 " " 1914

("pastel" by Katzman is framed under glass, resembling poster, across bottom of which appears in white ink, as though printed:

SAINT-MARCEL-LES-ANNONAY-MONTGOLFIER-SAINT-MARCEL-LES-ANNONAY)

Posters

D

A SELECTION OF COMMENTS (Illustrating opposing responses)

B We are very thankful for having the possibility to look at the original works by American painters.

(Signed) A Group of visitors from the Estonian USSR, July 25th

B The exhibition is testimony of the spiritual degradation of the so-called free world. Capitalism has become so old; it tries to present life in the 20th cent. in a distorted manner. Will it drink up youth in general so that it won't find anything valuable in life? Distortions only destroy. (unsigned)

B I can only wish to the American people to move away from abstract art.....the Soviet people everywhere condemn this kind of art. They are for realistic art ....which can please all the people in all the countries and can be understood by everyone...

Signed Leonid, Otchvarkev, Gorshkov 7/27, Moscow.

B Miraculous daubery, wall smearing fit for children 1-2 years of age.

Signed N Serekov, locksmith

B Abstract art is clear evidence of the fact that "imperialism" is the last and decaying stage of capitalism.

(unsigned)

G This is much better than the smearing of contemporary Russian artists.

(unsigned)

G Exhibition is superb. Leaves great impression, and gives portrait of American art.

(Signed) S.L. Scientific worker

G I am grateful to the organizers of this exhibition for an objective selection of pictures which give a clear idea about American fine art during the last ten years. (Signed) Ignatiev, student of the Riga Academy of Fine Art

G We visited your exhibition with pleasure. Some paintings impressed us incredibly. Especially this can be said about the well known picture by Peter Blume. We have seen reproductions of this picture but it was very pleasant to see the original. We were surprised and amazed pleasantly also by pictures of different types. For example, the Pollock. We liked very much the conception of "The Children's Doctor". In these few lines it is impossible to embrace the complete diversity of art works in modern America. Therefore we mentioned pictures of varied kinds. We do not understand them equally well. Some, we consider even abstract. However, the exhibition leaves a good impression and we thank our guests for their wonderful art. We would like to say (in Georgian) thank you very much!

(Signed) S.I. Woman post-graduate of Ibilisi State University

G It is a pleasure to see the variety in the paintings exhibited. I would like to have exchange exhibitions arranged more often. The exhibition has been planned for a broad audience. One was able to discuss and converse about modern art at the exhibition — this is very important for the development of art. I thank you for the exhibition of American art in Moscow.

(Signed) S. Kadakov, an artist

G I was brought to tears of excitement at the paintings and the expressions on the Russian faces in the art section.

(unsigned)

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Q Many thanks for providing an opportunity to learn some of the trends in American painting. I want to compliment the lady in charge of the art exhibition, and the guides for their remarkably delicate and attentive attitude.  
(Signed) S.I.

The following are comments (verbatim also) written in English by Americans

This is a magnificent exhibit showing our life, our creativeness and vitality. Your ability to show our differences is a striking demonstration of our strength. The Russians we have seen had a tremendous interest in this section.  
(Signed) Theodore B. Cohen M.D. Philadelphia, Pa.

The exhibit is fully representative - from Marin - Stuart Curry - Marsh - on to Pollock, etc., also good canvases by Kuniyoshi, Weber, O'Keeffe, Shahn. I'm only sorry that the Russians haven't more of a background - yet do neither the bulk of people at home. At least - they, the Russians, in spite of ridicule can see the free initiative our artists do have at home. I paint for my living. I was sketching in Red Square today. A policeman seeing one of my figures with hands folded - a policeman - asked me to straighten the drawing out. I don't think this would have happened at home.

(Signed) Betty Guy, San Francisco

An absolutely top-notch show - it'll have the impact of the Armory Show some day in Moscow. Thanks for sending such fine works from the U.S.A.

(Signed) Cynthia Greiner, U.S.A.

I was so thrilled to see the wonderful and great selection of painters and the way the exhibition is installed and each painting is shown. Best wishes to a huge success.

(Signed) Mrs. Herling Vogel - and added in Russian "Amerikanska"

#### COMMENT

- \* Since many of the other comments by Russians were similar to the three preceded with an asterisk, and the verbal comments of the general public also referred to "abstract art as the degraded art of capitalism; and in this country, a certain public refers to abstraction as "communist art," perhaps the time has come to decide which is correct.

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Following the three gentlemen and scholars who preceded me on this panel is a tough assignment indeed; but no tougher than the traumatic experiences relating to my State Department appointment as Curator of the section of painting and sculpture at the American National Exhibition held in Moscow in the summer of 1959.

I shall not bore you with all the details as much of this appeared in the press. No doubt some of you may recall such headlines as "Lady Talks Back", "See Here Ike, Let Experts Pick Our Art". This refers to my hassle with President Eisenhower who ordered the removal of Jack Levine's WELCOME HOME interpreting the painting as a lampoon of a general. While he recanted immediately, Congressman Walters came into the act with a demand that the work of the red artists in the show - and he named a good many - be withdrawn. Nevertheless the exhibition was finally installed despite the antagonism and lack of cooperation of our own administration in Moscow. According to the Soviet press the art exhibition was without doubt the most provocative and best attended division at the Fair. Although, deliverately by-passed by the Nixon party at the opening exercises because it was "too controversial" the show was a spontaneous success overwhelming in attendance and to quote *(my name)* the Russian art critic, "The art section is by far the most vivacious arousing so much commotion that it drowned out even the voices coming from the nearby TV demonstrations" Because it was planned as a minor attraction, only a small space was allotted and the traffic jams became a menace. It was impossible to continue my gallery talks (in Russian). Thus I closed the gallery for two hours each day from 1 to 3, and with the aid of Soviet constables, admitted only artists and those in allied fields. This arrangement not only made it possible for the professionals to see the works of art displayed but also provided an opportunity for me to give a brief talk and have discussions which were fascinating in contexts. As opposed to the general public which comprised with few exceptions party members to whom admission tickets were sold and who naturally followed the party line in condemning everything as degraded.

Several days after the exhibition opened against all odds, Y. <sup>supply name</sup> Sharov the Russian art critic reported "The art section is by far the most vivacious arousing so much commotion that it drowns out even the voices coming from the nearby TV demonstration." The attendance was overwhelming, frequently averaging between 10,000 to 20,000 daily in a space designed for a maximum of 1,000. While it was heartily disliked by good Soviet citizens for its non-social, non-representational unintelligible mess of capitalist art and presented for these party members everything that the Soviet ideology opposed. For the *Kulturny* it became the American symbol of free speech and freedom of expression.


Because I was completely ignored by our administration, I took it upon myself to close the gallery daily for a period of two hours from 1 to 3 PM, admitting only artists, writers, architects, designers and occasionally some pretty ballet dancers. This provided an opportunity for the small number, never more than 200 at a time, to see each individual work of art. It gave me the opportunity of giving the daily talk and occasion for considerable discussions. ~~XXXXXXXXXXXX~~ During the period I gave short gallery talks in Russian explaining why the wide range of styles, how museums are financed, and that the federal government neither supports nor controls art, that the artists are completely free in choice of style as are the buyers whether private institutions or industries. I was astonished to discover the young artist's familiarity with reproductions of contemporary American art, either by virtue of the State Department's publication "America" distributed in Russia or catalogues as well as magazines which find their way to Soviet libraries. The committee which chose the exhibition comprising Lloyd Goodrich, Henry Hope, Frankbin Watkins and Rojack did a brilliant job in ~~presenting~~ <sup>covering</sup> the entire scope of ~~art~~ <sup>comprising</sup> all the facets, isms. --

I strongly believe that these professionals were convinced that ours was a people's art - that it was by the people and for the people - that the artist was free to express himself in any manner and that the institutions were equally free

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to choose for exhibition what they considered of significance one way or another and that the critics ~~xxxxx~~ could say anything they wished - and they do. What impressed them most is the distribution by personal choice. In other words that any museum, gallery, collector or individual could make a choice based on his own response. Naturally I knew the facts relating to the making and the distribution of art in Russia at the time, and I was aware that hunting the freedom key hit the spot. Occasionally some intrepid soul~~x~~ who had asked "Why is your modern art today so conformist? In the reproductions we see of ~~major~~ exhibitions in America and in Europe you seem to favor young people and a single style, or maybe two or three." One fresh cocky who came to my apartment at the hotel where I ~~permitted~~<sup>admitted</sup> visitors from 9 to midnight remarked "You keep attacking us for our conformism but we have to toe the mark and we are paid by the State. But if there is such freedom in your country why is there so much repetition in style? Who dictates what's good?"

 I would like to switch from Russia to our conformism today - not dictated by the State, but I might say, and this sounds ~~cool~~<sup>crash</sup> I know, a conformism self-imposed by many artists as a form of, and this will sound harsh, opportunism.

Let us study the catalogues of art sent abroad. Let us refer to our major trade magazines in art. There is no question but that the same trends are supported exclusively until a new novel direction is introduced. This becomes the immediate norm. Since the U.S.I.A. is still subject to any congressman's rejection - and there was an instance of some V.I.P.'s excluding a number of paintings as recently as six months ago to say nothing of the absurd budget allotted for packing, shipping, insurance and personnel - the task is subject to the taste and whims of a single privately supported organization<sup>of</sup> (which Mr. Heller is a member). I am referring to the International *Carnival*. While the individual committees might change from time to time the auspices remain the same and this is akin to a dictatorship if I may be so bold. <sup>7-12-50</sup> For a time many of the shows were limited to the young. After some criticism it appeared in this connection the age limit was extended, but

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~~XXXXXXXXXXXX~~

Following the three gentlemen and scholars who preceded me on this panel is indeed, a tough assignment, but no tougher than my stint as curator of the Art Section at the American National Exhibition held in Moscow during the summer of 1959. Some of you may remember the violent controversies/prior to the shipment of the paintings and sculpture to the Soviet Union - I refer to /President Eisenhower's withdrawal of the Jack Levine, and my hassle with him, followed shortly by Francis Walters' demand that 34-artists be withdrawn from the show. because ~~XXXXXXXXXXXX~~ Wheeler Williams reported them as Communists.

~~XXXXXXXXXXXX~~ First, there was my personal, but highly publicized hassle with the President Eisenhower when he withdrew Jack Levine's "Welcome Home", because he considered it a lampoon of a general. His withdrawal of the 1.

In any event

I was apprised of his withdrawal of the painting directly after his press conference, and naturally expressed my reaction which made the press in every town and hovel in th

*deliberately  
by press*

This leads me into a more relevant theme for this evening

*adapted to me*

*I am sure that I might interest*  
that these professionals were convinced that ours was a people's art — by the people  
and for the people" that the artist was free to express himself in any medium  
equally  
he pleased; that the inst. were free to choose for ex. what they considered what is  
of significance one way or another; that the critics could say whatever they thought —  
and they do, but most import is the distribution --- that any inst., industry or in-  
dividual Naturally, I was well informed regarding their distribution, the  
making of, etc.. and I was aware that punching the freedom key hit the spot.  
Occasionally some intrepid soul would counter with 2why is your modern art today  
as opposed to what we see here - so conformist. In the reproductions we see of  
major exh. in the USA Or in EUROPE you seem to favor young people and a single style  
or maybe two or three a fresh cookie came and --- we have to toe the mark to  
draw our pay check - since we work for the state - we paint portraits, electrifica-  
tion projects, etc... but if there is so much freedom in your country - why repetition  
in style. Who is your dictator? Who writes the manifesto of what is good and what is  
showable.

*peace represent*  
And now I switch from Russia to the good old USA. Who establishes the dictator-  
ship. Let us dismiss the USIA with the small budget and the congressman breathing  
down their necks. As I - in my usual role as antagonist rather than protagon-  
ist - discussed on a recent panel on which Hecksher ~~was~~ was the chief  
participant - even as late as six months ago, a number of paintings were removed  
from a travelling exh. ~~submitted~~ circulated by the USIA. These exhibitions are  
so limited in #, that the influence cannot be of major importance. But there are  
innumerable shows sent abroad - to all parts of the world. By whom? If I may be  
rude, it is the International Council, of course.

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Following the three gentlemen and scholars on this panel is a tough assignment indeed, but no tougher than the ~~transmission~~ experiences relating to my State Dept. appointment as curator of the Section of Painting and Sculpture at the American National Exhibition held in Moscow during the summer of 1959. *It was a brilliantly selected collection, I might add.*

~~Although~~ In a previous conversation with our chairman, Mr. Heller, I demurred when he suggested Russia as my subject and stated that I could sum up the effect of our Exhibition there by a ~~maximal~~ single sentence, to wit: "The ~~mushiks~~ loathed it, and the artist ~~loved~~ loved it". However, I decided to try conformism for a change and ~~started~~ <sup>on</sup> starting with a brief report. *Moscow*

I will skip my personal tale of woe - the details of my widely publicized hassle with President Eisenhower re the Levine painting which after ~~many~~ <sup>lines like</sup> many nasty head/lines "Lady Talks Back: Let Experts Pick Our Art" <sup>remained</sup> ~~was~~ in the show. This, as you may recall, was followed by Congressman Walter's demand that 34 works of art be withdrawn ~~from the exhibition~~ for the good old "Communist association gag", ~~extraordinary~~ <sup>There were many other disagreeable</sup> events ~~which ended with~~ <sup>(my summer home)</sup> a town hall meeting in Newtown, Conn. resulting in a request that The Russian Red get out of the community at once. Nevertheless, the paintings and sculpture were shipped in toto, and I arrived in Moscow at the scheduled time, where once again I went through sturm und drang. Ignored by our administration in Moscow, and condemned by our diplomatic press, the galleries were revised, the exhibition was <sup>man-power</sup> installed ~~both~~, I might report, with the aid of the ~~help~~ and materials furnished by the deputy director of the Pushkin Museum who was deeply touched by my feminine helplessness.

~~Contrary to~~ <sup>Contrary to</sup> the two prophecies made by Washington ~~and~~ government officials that 1. The art section was too minor to be of any consequence; 2, that we would give comfort to the Soviet Citizens with our Communistic Art, the exhibition was a ~~hastily~~ spontaneous success, overwhelming in attendance, and subject to loud jeers and quiet cheers from the daily visitors.

*Internal*

"When you refer to the catalogue and the biographies of the artists, you will note that the exhibitors come from various parts of the U.S.A. -- eighteen states to be exact -- north, south, east and west; from large towns and small, from seacoasts and mountain terrain. You will note also that twenty-eight of the artists were born in foreign countries including Armenia, Austria, Canada, Egypt, Esthonia, France, Germany, Holland, Italy, Japan, Poland, Roumania, Russia, Spain, and Switzerland, some with ancestries extending into additional backgrounds. Thus, when referring to American art, one can honestly say that it is an all-people's art, enriched by a conglomeration of races, nationalities, color, and religious faiths. And it is inevitable that some of these ethnic and environmental characteristics must emerge, no matter how subtly, in every creative artist's work, and further variations to the form of American art."

To support this statement, Y. Sharov, the Russian critic preceded his published diatribe against ~~the~~ American art with the statement quote "The art section is by far the most vivacious, arousing so much commotion that it drowns out even the ~~noise~~ <sup>living comments</sup> coming from the nearby TV demonstration."

Because it was originally planned as a minor attraction, the gallery space was woefully inadequate for the unexpected attendance ranging from 10 to 20 thousand daily. It was a menace as ~~there were~~ <sup>were well-instructed</sup> majority of visitors ~~were~~ <sup>party members and</sup> ~~who~~ <sup>identical party line</sup> spouted the ~~same~~ <sup>same</sup> lines. ~~There were~~ <sup>There were</sup> hoaligans screaming "destroy this capitalistic art", <sup>and we had to hold the public back.</sup> the work of apes. The going was tough, but ~~in contrast~~ <sup>in contrast</sup>, many whispered to me that they were glowingly impressed; ~~that it was the~~ <sup>that it was the</sup> greatest experience in their lives. How and where could they discuss it further <sup>they asked</sup>. And so, since the administration continued to ignore us, and Mr. Nixon diverted the official party from the galleries on opening day because "quote it was too controversial," I took it upon myself to close the gallery for two hours each day, admitting (with the help of Russian cops) who examined all the union cards) admitting only artists, writer, architects, museum personnel and other professionals in the cultural field. They were tremendously impressed ~~by the~~ <sup>by the</sup> as I was when I accepted the post - with the remarkable ~~consistency~~ <sup>variety of expression</sup> in American art - ~~at the end of my brief gallery talk in which~~ <sup>at the end of my brief gallery talk in which</sup> I stressed the great variety of expression - ~~due to the~~ <sup>due to the</sup> ~~daily~~ <sup>daily</sup> ~~fact~~ <sup>fact</sup> I stressed during my brief/gallery talks and in which I called attention to the fact that

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